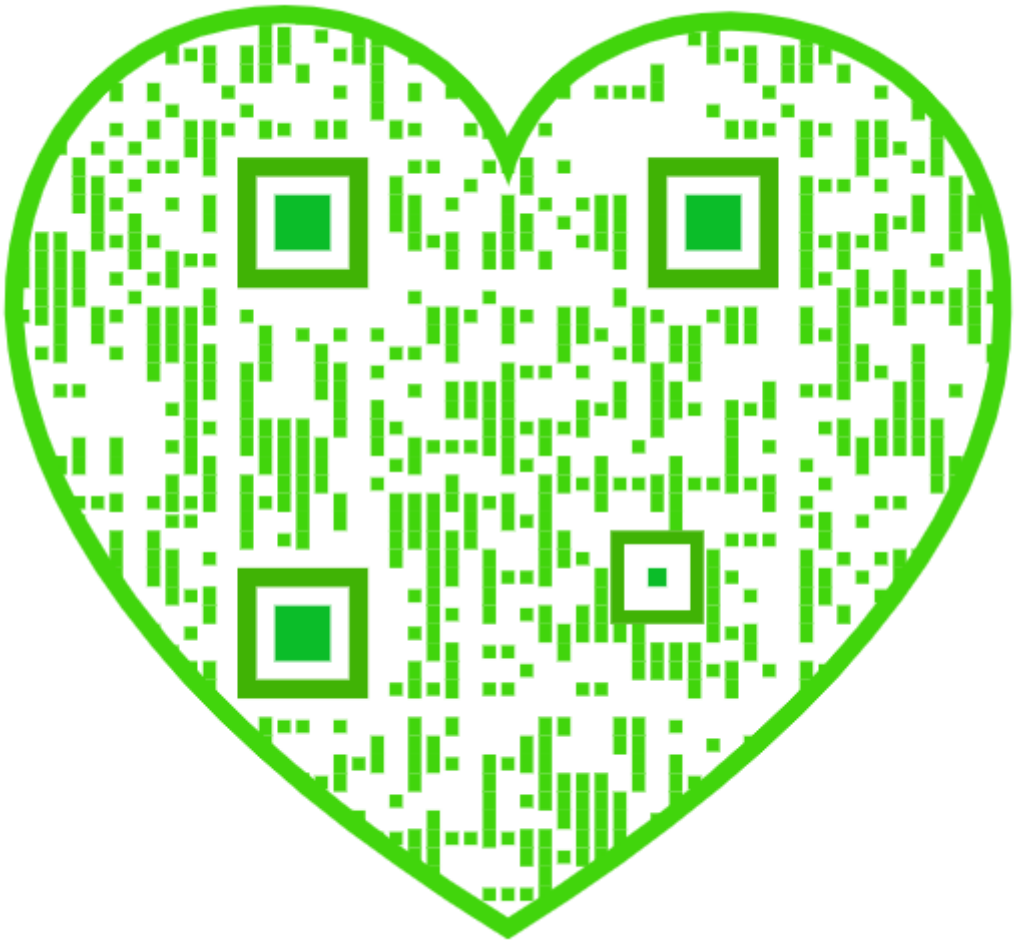

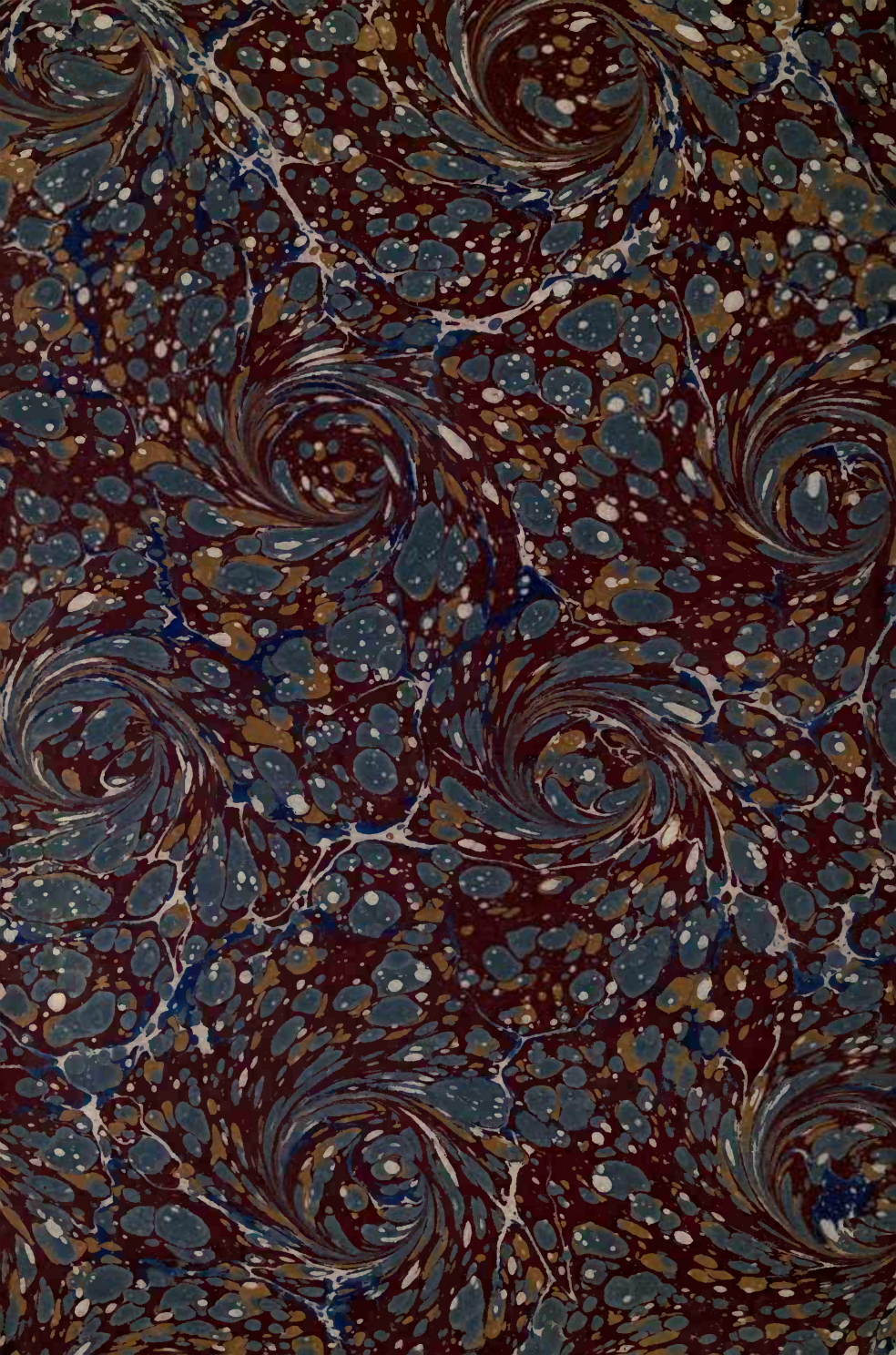

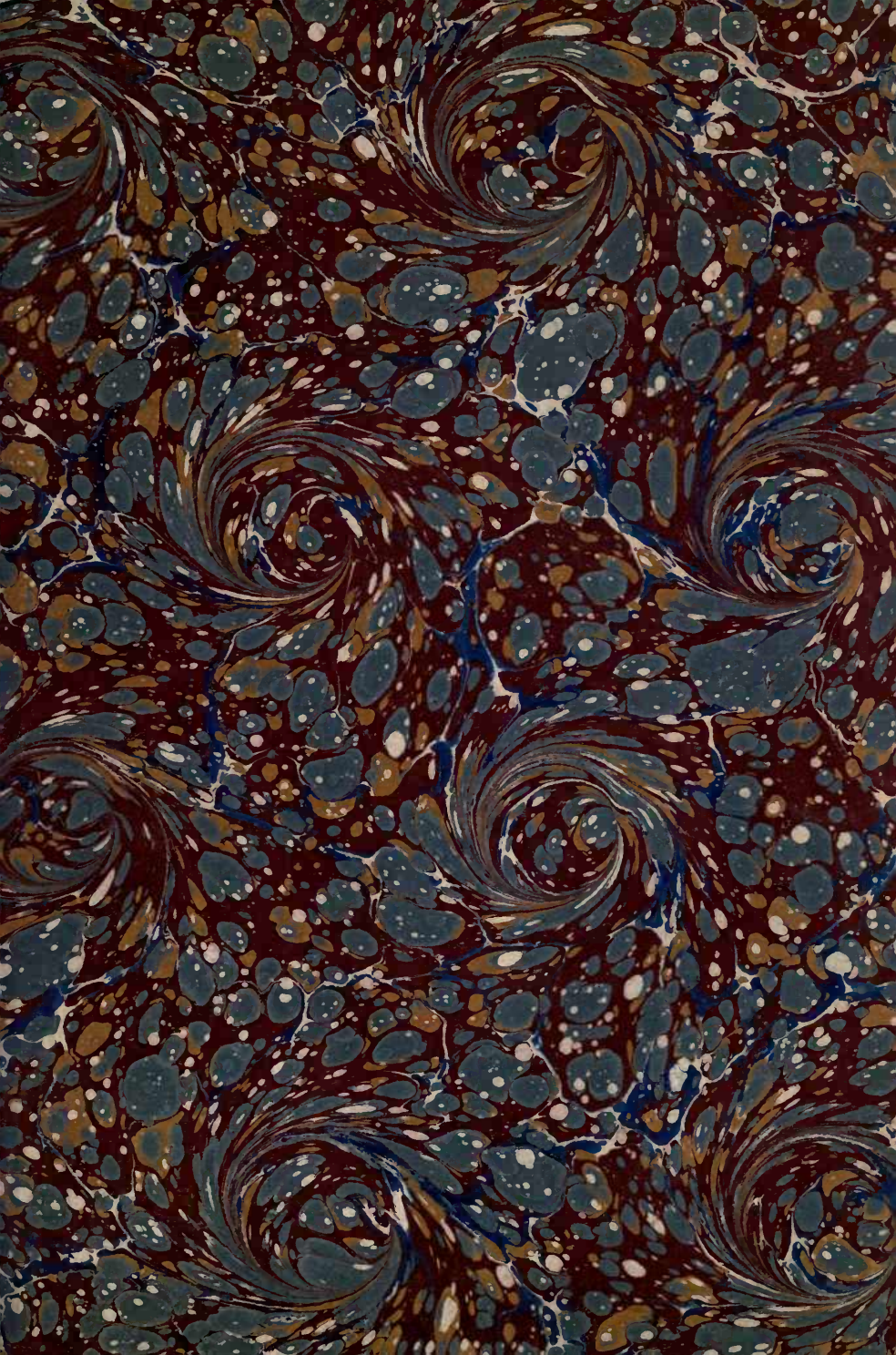

HISTORY

OF

ANCIENT POTTERY.

ARCESILAUS, KING OF CYRENE, WEIGHING SILPHIUM.
(FROM A CUP, VULCI.)

[Vol. I., p. 269.—*Frontispiece.*

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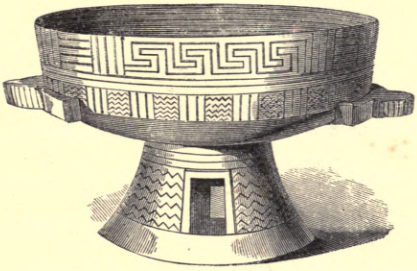
HISTORY

OF

ANCIENT POTTERY.

BY SAMUEL BIRCH, F.S.A.



IN TWO VOLS.—VOL. I.

EGYPTIAN, ASSYRIAN, AND GREEK.

ILLUSTRATED WITH COLOURED PLATES AND NUMEROUS ENGRAVINGS.

LONDON:
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1858.

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PREFACE.

THE present work was commenced many years ago as one of a series on the subject of the history of the Pottery of all nations. It comprises the principal features in the history of the art, from the most ancient period till the decadence of the Roman Empire. In the Oriental division it embraces the pottery of Egypt and Assyria—the two great centres of primæval civilisation. In classical antiquity it treats on the pottery of Greece and Rome ; it ends by a concise account of that of the Celtic and Teutonic nations. A work has been long required which should embody the general history of the fictile art of the ancients, combine the information scattered through many memoirs and treatises, and give one continuous account of the rise and progress of this branch of archæology. The technical portion of the subject has been already elaborately treated by M. Brongniart, and others, and the relation of this art to literature has been the repeated object of the investigations of the learned for the last two centuries.

The great advance recently made in the science of archæology, by the more accurate record of discoveries, the great excavations made upon ancient sites, the new light thrown upon the subject by deeper and more minute examination of ancient authors and inscriptions, added to the immense quantity of fictile remains now existing in the Museums of Europe, and the collections of individuals, has given to this branch of the study of antiquity a more important place than it formerly occupied. To render the work available to those who wish to pursue the investigation further, the author has added references to all statements of the principal facts, and appendices and lists of the most important inscriptions on vases and other terra-cotta objects. He cannot close his labours without thanking many friends, and acknowledging the assistance and information he has received from several—amongst whom he must name, Miss Cornwallis, Mr. Layard, Mr. Newton, Mr. Norris, Mr. Dyer, Mr. A. W. Franks, Mr. N. E. Hamilton, and Mr. Vaux. To the late Mr. Bandinel he was also more particularly indebted, as it was at his suggestion and advice that he undertook so grave a task. He can only deplore that he was not spared to aid him by his counsel, and see the completion of one portion of his great project.

London, *Oct.* 19, 1857.

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ERRATA IN VOL. I.

The numbers of the Cuts are those of the List of Illustrations.

Page ix., line 8, for "Ericthonius," read "Erichthonius."
,, xi., line 10, for "Thotmes," read "Thothmes."
,, 18, note 1, for "Leeman." read "Leemans,"
,, 21, note 1, prefix "1."
,, 23, line 12, and page 35, line 21, for "Thotmes," read "Thothmes."
,, 56, note 3, prefix "3." And page 59, note 2, prefix "2."
,, 61, line 15, for "Mangnesia," read "Magnesia."
,, 64, for "Jeremiah," read "Ezekiel."
,, 136, No. 86, for "Exhihiting," read "Exhibiting."
,, 167, line 2, for "Erectheum," read "Erechtheum,"
,, 212, line 17, for "varies," read "vary."
,, 282, line 1, for "style," read "style.[1]"
,, 283, line 2, for "crimson," read "crimson.[1]"
,, 308, line 8, for "Ericthonius," read "Erichthonius."
,, 316, note 2, line 10, for "Archæolgische," read "Archäologische."
,, 356, last line, for "Erectheus," read "Erechtheus."
,, 357, line 16, for "Ericthonius," read "Erichthonius."
,, 358, line 7, for "Ericthonius," read "Erichthonius."
,, 360, line 2, for "Erectheum," read "Erechtheum."
,, ,, line 3, for "Ericthonius," read "Erichthonius."
,, ,, line 4, for "Callirhoe," read "Callirrhoe."
,, 371, note 5, line 7, before "F," add "V."
,, 373, line 5, for "Mononachia," read "Monomachia."
,, 376, line 11, for "Oileus," read "Oïleus."
,, 383, line 2, for "Ericthonius," read "Erichthonius."
,, 391, line 12, for "Syren," read "Siren."

INTRODUCTION.

To trace the history of the art of working in clay, from its rise amongst the oldest nations of antiquity till the period of the decline of the Roman empire, is the object of the present work. The subject resolves itself into two great divisions, which have engaged the attention of two distinct classes of inquirers; namely, the technical or scientific part, comprising all the details of material, manipulation, and processes; and, secondly, the historical portion, which embraces not only the history of the art itself, and the application of ancient literature to its elucidation, but also an account of the light thrown by monuments in clay on the history of mankind. The inquiry, therefore, is neither deficient in dignity, nor limited to trifling investigations, nor rewarded with insignificant results. A knowledge of the origin and progress of any branch of art must always be of immense importance to its future development and improvement; and this is particularly true of the art of working in clay, both from its universal diffusion, and from the indestructible nature of its products.

It is impossible to determine when the manufacture was

invented. Clay is a material so generally diffused, and its plastic nature so easily discovered, that the art of working it does not exceed the intelligence of the rudest savage. The baking of it, so as to give it an indestructible tenacity, must have been a great stride in the art, and was probably discovered by accident rather than by design. In few countries is the condition of the atmosphere such that objects of sun-dried clay can survive a single winter; and, however applicable to the purposes of architecture, such a material was unavailable for vessels destined to hold liquids. Egypt, Assyria, and Babylonia, the triple cradle of the human race, have alone transmitted to posterity the sun-dried products which represent the first efforts of the art.

From the necessity for symmetrical buildings arose the invention of the brick, which must have superseded the rude plastering of the hut with clay, to protect it against the sun or storm. In the history of the Semitic nations, of the Babylonians, and of the Phœnicians, the brick is classed amongst the earlier inventions of the art, and has descended, with various modifications, from the building of the Tower of Babel to the present day. It is essential that bricks should be symmetrical, and their form is generally rectangular. From their geometrical shape, they have preserved the canon of ancient measure; while the various inscriptions with which they have been stamped have elevated them to the dignity of historical monuments. Thus the bricks of Egypt not only afford testimony to the truth of Scripture by their composition of straw and clay, but also, by the hieroglyphs impressed upon them, transmit the names of a series of kings, and testify the existence of

edifices, all knowledge of which, except for these relics, would have utterly perished. Those of Assyria and Babylon, in addition to the same information, have, by their cuneiform inscriptions, which mention the locality of the edifices for which they were made, afforded the means of tracing the sites of ancient Mesopotamia and Assyria with an accuracy unattainable by any other means. When the brick was ornamented, as in Assyria, with glazed representations, this apparently insignificant, but imperishable object, has confirmed the descriptions of the walls of Babylon, which critical scepticism had denounced as fabulous. The Roman bricks have also borne their testimony to history. A large number of them present a series of the names of consuls of imperial Rome; while others show that the proud nobility of the eternal city partly derived their revenues from the kilns of their Campanian and Sabine farms.

From the next step in the progress of the manufacture, namely, that of modelling in clay the forms of the physical world, arose the plastic art; to which the symbolical pantheism of the old world gave an extension almost universal. Delicate as is the touch of the finger, which the clay seems to obey, and even by its servility to comprehend the intention of the potter's mind, yet certain touches which required a finer point than the nail, caused the use of pieces of horn, wood, and metal, and thus gave rise to the invention of tools. But modelling in clay was soon completely superseded by sculpture in stone and metal, and at length only answered two subordinate ends; that of enabling the sculptor to elaborate his first conceptions in a material which could be modified at will; and that of

producing in a small form, and in a rapid and cheap manner, for popular use, copies of the master-pieces of ancient art. The invention of the mould carried this last application to perfection, and the terra-cottas of antiquity were as numerous and as cheap as the plaster casts now sold by itinerants.

The materials used for writing on have varied in different ages and nations. Among the Egyptians slices of limestone, leather, linen, and papyrus, especially the last, were universally employed. The Greeks used bronze and stone for public monuments, wax for memorandums, and papyrus for the ordinary transactions of life. The kings of Pergamus adopted parchment, and the other nations of the ancient world chiefly depended on a supply of the paper of Egypt. But the Assyrians and Babylonians employed for their public archives, their astronomical computations, their religious dedications, their historical annals, and even for title-deeds and bills of exchange, tablets, cylinders, and hexagonal prisms of terra-cotta. Two of these cylinders, still extant, contain the history of the campaign of Sennacherib against the kingdom of Judah; and two others, exhumed from the Birs Nimrud, give a detailed account of the dedication of the great temple by Nebuchadnezzar to the seven planets. To this indestructible material, and to the happy idea of employing it in this manner, the present age is indebted for a detailed history of the Assyrian monarchy; whilst the decades of Livy, the plays of Menander and the lays of Anacreon, confided to a more perishable material, have either wholly or partly disappeared amidst the wreck of empires.

The application of clay to the making of vases probably soon caused the invention of the potter's-wheel, before which period only vessels fashioned by the hand, and of rude unsymmetrical shape, could have been made. But the application of a circular lathe, laid horizontally and revolving on a central pivot, on which the clay was placed, and to which it adhered, was in its day a truly wonderful advance in the art. As the wheel spun round, all combinations of oval, spherical, and cylindrical forms could be produced, and the vases became not only symmetrical in their proportions, but true in their capacity. The invention of the wheel has been ascribed to all the great nations of antiquity. It is represented in full activity in the Egyptian sculptures; it is mentioned in the Scriptures, and was certainly in use at an early period in Assyria. The Greeks and Romans have attributed it to a Scythian philosopher, and to the States of Athens, Corinth, and Sicyon, the three great rivals in the ceramic art. The very oldest vases of Greece, some of which are supposed to have been made in the heroic ages, bear marks of having been turned upon the wheel. Indeed, it is not possible to find any Greek vases except those made by the wheel or by moulds; which latter process was applied only at a late period to their production.

Although none of the very ancient kilns have survived the destructive influence of time, yet among all the great nations baked earthenware is of the highest antiquity. In Egypt, in the tombs of the first dynasties, vases and other remains of baked earthenware are abundantly found; and in Assyria and Babylon, the oldest bricks and tablets have passed through

the furnace. One of the poems of the Homeric age, addressed to the Samian potters, details in heroic bombast the baking of earthenware. The oldest remains of Hellenic pottery, whether in Asia Minor, as at Sipylus, or in the Peloponnese, as at Mycenæ, owe their preservation to their having been subjected to the action of fire. To this process, as to the consummation of the art, the other processes of preparing, levigating, kneading, drying, and moulding the clay, must have been necessary preliminaries.

The desire of rendering terra-cotta less porous, and of producing vases capable of retaining liquids, gave rise to the covering of it with a vitreous enamel or glaze. The invention of glass has been hitherto generally attributed to the Phœnicians: but opaque glasses or enamels, as old as the XVIIIth dynasty, and enamelled objects as early as the IVth, have been found in Egypt. The employment of copper to produce a brilliant blue coloured enamel was very early both in Babylonia and Assyria; but the use of tin for a white enamel, as recently discovered in the enamelled bricks and vases of Babylonia and Assyria, anticipated by many centuries the rediscovery of that process in Europe in the 15th century, and shows the early application of metallic oxides. This invention apparently remained for many centuries a secret among the Eastern nations only, enamelled terra-cotta and glass forming articles of commercial export from Egypt and Phœnicia to every part of the Mediterranean. Among the Egyptians and Assyrians enamelling was used more frequently than glazing, and their works are consequently a kind of fayence consisting of a loose frit or body, to which an enamel adheres after only a slight

fusion. After the fall of the Roman Empire, the art of enamelling terra-cotta disappeared amongst the Arab and Moorish races, who had retained a traditionary knowledge of the process. The application of a transparent vitreous coating, or glaze, over the entire surface, like the varnish of a picture, is also referable to a high antiquity, and was universally adopted either to enhance the beauty of single colours, or to promote the combination of many. Innumerable fragments and remains of glazed vases, fabricated by the Greeks and Romans, not only prove the early use of glazing, but also exhibit in the present day many of the noblest efforts of the potter's art.

In the application of form in art, the Greeks have excelled all nations, either past or present. The beauty and simplicity of the shapes of their vases have caused them to be taken as models for various kinds of earthenware; but as every civilised people has received from other sources forms sanctioned by time, and as many of the Greek forms cannot be adapted to the requirements of modern use, they have not been servilely imitated. Yet, to every eye familiar with works of art of the higher order, the cleverest imitations of nature, and the most elegant conceits of floral ornaments, whether exhibited in the efforts of Oriental or European potters, appear coarse and vulgar when contrasted with the chaste simplicity of the Greek forms.

By the application of painting to vases, the Greeks made them something more than mere articles of commercial value or daily use. They have become a reflection of the paintings of the Greek schools, and an inexhaustible source for illustrating the mythology, manners, customs,

and literature of Greece. Unfortunately, very few are ornamented with historical subjects; yet history receives occasional illustration from them; and the representations of the burning of Crœsus, the orgies of Anacreon, the wealth of Arcesilaus, and the meeting of Alcæus and Sappho, lead us to hope that future discoveries may offer additional examples.

The Rhapsodists, the Cyclic poets, the great Tragedians, and the writers of Comedy, can be amply illustrated from these remains, which represent many scenes derived from their immortal productions; and the obscurer traditions, preserved by the scholiasts and other compilers, receive unexpected elucidation from them. Even the Roman lamps and red ware, stamped with subjects in relief, present many remarkable representations of works of art, and many illustrations of customs and manners, and historical events; such as the golden candlesticks of the Jews borne in the triumph of Titus, the celebration of the sæcular games, and the amusements of the Circus and Amphitheatre.

PART I.

EGYPTIAN AND ORIENTAL POTTERY.

CHAPTER I.

Antiquity of the art—Unbaked bricks; material, size, fabric; stamps and inscriptions—Figures and other objects in sun-dried clay—Baked clay; red unglazed terra-cotta; bricks; sarcophagi; sepulchral cones; inscriptions; sepulchral figures; sepulchral vases—Vases for liquids, &c., pots, bottles, amphoræ—Mode of manufacture; lamps; architectural ornaments; polished pottery; red variety.

THE inquiry must commence with Egypt, since the earliest specimens of the art belong to that country, and are of a period when Central Asia offered no material proofs of civilisation. There is a gulph of several centuries between the Pyramids and the palaces of Nimroud, while all that can be traced of Babylon belongs to an age still more recent.

In Egypt the art of pottery is attributed, like the other arts and sciences, to the invention of the gods; an unequivocal proof that it was in use before the historical period. Thus Thoth, or Hermes, taught man speech and writing; Neith, the use of the loom; Athor, music and

dancing; Anubis, the craft of the embalmer; Isis, husbandry; Osiris, the method of making wine; whilst Num, the directing spirit of the universe, and oldest of created beings, first exercised the potter's art, and moulded the human race on his wheel. He had previously made the heavens and the earth, the air, the hills and streams, whence sprung the terrestrial gods; and hung the sun and moon betwixt "the green sea and the azure vault," which Phtha, the artisan-god, had formed upon his lathe in the shape of an egg. Man was the last of his productions, whom he modelled out of the dark Nilotic clay, and into whose nostrils he breathed the breath of life.

There is evidence that the existence of earthen vessels in Egypt was at least coeval with the formation of a written language. Several hieroglyphs represent various kinds of vessels of red earthenware; and these signs date from the remote period of the third and fourth dynasties, whose epoch may be placed between B.C. 3000—2000. In sepulchres of the fourth and subsequent dynasties earthenware vessels are represented as employed for the ordinary purposes of domestic life; as jugs for water and other liquids; jars for wine and milk; deep pans or bowls to serve up dressed viands; and conical vessels on stands, round which is twined the favourite or national flower, the lotus. A series of monuments enables us to trace the development of the art from this period to that of the Roman empire; whilst the manner in which it was exercised is practically illustrated by abundant specimens of many kinds of pottery. Vast mounds, or montes testacei, which lie around the ruined cities and temples, mark at once their former magnificence and grandeur,

and the extraordinary abundance of the produce of this art. Unfortunately neither these remains, nor the vases found in the tombs, have been examined and classed with that scientific accuracy which the subject deserves. The hieroglyphics are our principal guide, which give, within certain limits, the date of every inscribed specimen. These become the data for determining the age of vases, the paste of which is of similar composition, and the type and ornaments of the same kind.

SUN-DRIED BRICKS.

The art of making bricks, which appears to have preceded that of vases, is so intimately connected with it, that it is necessary to give some account of the principal varieties of bricks. In general they are rectangular plinths, curved forms being very rarely found in Egypt. The greater portion of them is made of unbaked clay, mixed with various substances to bind it together. In a climate like that of Egypt, where rain falls only four or five times, at most, during the year, such bricks sufficed to resist the weather, and retained their shape for centuries. Extensive ruins of edifices constructed of them are found in all parts of the country. The pyramids of Dashour, Illahoon, Howara, Aboo Roash, Drab Aboo Nagger,[1] the walls of Sais—the fortresses at Samneh, Centra Pselcis, Hieraconpolis, Abydos, and El Haybeh—those at the edifice called the Memnonium of Thebes—several private tombs, and the great wall which enclosed Egypt on the

[1] Vyse, Journal, i. 8, 91; iii. 56.

eastern side, extending a distance of 1500 stadia from Pelusium to Heliopolis, are constructed of them; as well as the wall built by Sesostris across Egypt (now called the Gisr-el-Agoos), and a chapel at Ekmin [1] or Chemmis. The Fayoom and the Delta, which abounded with rich alluvial soil, and which are remote from the principal quarries, must have presented, at the most ancient period of the national history, the appearance of a vast brick-field. The mud brought down by the river was particularly adapted for bricks and pottery: when analysed, it has been found that about one-half is argillaceous earth, one-fourth carbonate of lime, while the residue consists of oxide of iron, carbonate of magnesia, and water. Close to the river's banks it is much mixed with sand, which it loses in proportion as it is carried by the water farther from them, so that at a certain distance it consists of pure argil, or clay, which, at the present day, forms excellent bricks, tobacco-pipes, terra-cotta, and stucco.[2] Some of the earliest bricks were undoubtedly those made for the various brick pyramids, although it is not possible at present to determine the relative antiquity of all these edifices. Several, however, are tombs of monarchs of the Twelfth dynasty; and at the period of the Eighteenth, the sepulchres were tunnelled in the rocks. These bricks are all parallelopipeda, of Nile-mud or clay, of a dark loamy colour, held together by chopped straw, either of wheat or barley, or else by means of broken fragments of

[1] Sir G. Wilkinson, in the Proceed. Roy. Soc. Lit. vol. iv. p. 94. Manners and Customs, i. 105.

[2] Malte Brun, iv. 26. The analysis (Descr. de l'Égypte, folio, Paris, 1812, tom. ii. 406,) gives the following results:—Alumina, 48; carb. lime, 18; carb. magn. 4; silica, 4; ox. of iron, 6 carbon, 9; water 11 = 100.

pottery. They were made by the usual process, and stamped out with a square box. All the bricks in the same pyramid are of the same size.

No. 1. Brick stamped with the prænomen of Thothmes III.

No. 2. Brick from the Pyramid of Illahoon.

Unburnt bricks were found in the joints near the foundation of the third pyramid of Gizeh, built by Mycerinus, of the Fourth Memphite dynasty, and others near the building, some of which were 20 inches long. Those in the pyramid at Aboo Roash had no straw. The bricks of the pyramid at Saqqara had only a little straw on the outside. The pyramid of Howara was built of bricks, measuring $17\frac{1}{2}$ inches long, $8\frac{3}{8}$ inches wide, $5\frac{1}{8}$ inches thick, and containing much straw. That at Illahoon was also made of bricks composed of straw and Nile-mud, $16\frac{5}{8}$ inches long, $8\frac{3}{4}$ inches wide, and $5\frac{1}{2}$ inches thick. The Northern pyramid of Dashour, which seems, from the fragment of the construction there found, to have been the sepulchre of a monarch of the Twelfth

dynasty, was built of bricks, from $4\frac{1}{2}$ inches to $5\frac{1}{2}$ inches thick, 8 inches wide, and 16 inches long. Particular marks were found upon them according to their quality, whether formed of alluvial soil only, or of sand mixed with alluvial soil in two different proportions; others were mixed with straw and made of a dark tenacious earth. This is, perhaps, the pyramid, the bricks of which were said in the legend to be formed of the mud deposited by the Nile in the Lake Mœris. Those of the Southern pyramid at Dashour measured $15\frac{1}{4}$ inches long, by $7\frac{3}{4}$ inches wide, and $5\frac{1}{2}$ inches thick, or $13\frac{1}{2}$ inches long by $6\frac{1}{2}$ inches wide, and $4\frac{1}{2}$ inches thick, and contained a great deal of straw. Most of them had been made of rubbish, containing broken red pottery and pieces of stone. The kinds were distinguished by various marks made with the finger on the brick before it was dry. In one instance this seems to have been effected by closing the fingers and dipping their points into the clay.[1] Bricks of this class were made from the time of the Eighteenth and Nineteenth dynasties till about the tenth century before the Christian era. Their general proportions were, x representing their thickness, $2x$ the width, and $3x$ the length.

I am enabled, through the kindness of Mr. Perring, the opener of the pyramids of Gizeh, to give some additional particulars. In sending me the tracings of fourteen bricks, found near the Memnonium at Thebes, he observes, that there are at that spot a number of brick arches from twelve to fourteen feet span, built of crude bricks in concentric rings, and well and scientifically formed. Five of these bricks bear the prænomen of Thothmes III., a monarch of

[1] See Vyse, Journ., i. 193; iii. 9, 39, 70, 62, 81, 83.

the Eighteenth[1] dynasty, who reigned about B.C. 1440; two are $5\frac{1}{2}$ inches, and three 5 inches thick. It is probable that they were made about one cubit long, which measures 1·713 English feet. Their dimensions may be thus stated—

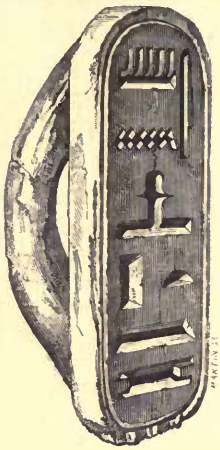
Stamps.	Thick.	Width.	Length.
No. 1. Thothmes III. (imperfect) . .	5 in.	$7\frac{1}{2}$ in.	——
2. „ „	5 —	$6\frac{3}{4}$ —	1 ft. $2\frac{1}{4}$ in.
3. „ „	$5\frac{1}{2}$ —	$6\frac{7}{8}$ —	1 — $2\frac{1}{4}$ —
4. „ „	5 —	$6\frac{3}{4}$ —	1 — $2\frac{1}{4}$ —
5. „ „	5 —	$6\frac{1}{2}$ —	1 — $2\frac{1}{4}$ —
6. Thothmes IV.	$4\frac{1}{2}$ —	$7\frac{1}{2}$ —	1 — $3\frac{3}{4}$ —
7. „ „ (imperfect) . .	5 —	$7\frac{1}{4}$ —	——
8. Ruma, high-priest of Amen . .	$3\frac{5}{8}$ —	$6\frac{1}{4}$ —	1 — $\frac{1}{4}$ —
9. Rameses II. (imperfect) . .	5 —	$6\frac{3}{4}$ —	——
10. „ „ (2nd prænomen) . .	$5\frac{1}{4}$ —	$6\frac{3}{4}$ —	——
12. „ „	$5\frac{1}{2}$ —	$6\frac{1}{4}$ —	——
13. Rameses II. or III. (name) . .	7 —	$7\frac{3}{4}$ —	1 — 4 —
14. A Nilometer	$5\frac{1}{2}$ —	$6\frac{1}{2}$ 6	1 — $2\frac{1}{4}$ —
Brick near third pyramid	. .	. .	20 —
Pyramid of Howara	$5\frac{1}{2}$ —	$8\frac{1}{2}$ —	$17\frac{1}{2}$ —
Pyramid of Illahoon	$5\frac{1}{2}$ —	$8\frac{3}{4}$ —	$16\frac{5}{8}$ —
N. Pyramid of Saqqara	$4\frac{1}{2}$ —	8 —	15 —
S. Pyramid of Saqqara	$5\frac{1}{2}$ —	$7\frac{1}{2}$ —	$15\frac{1}{4}$ —

In the time of the Eighteenth dynasty bricks were impressed with a stamp on which certain hieroglyphics were cut in intaglio, so as to present them in relief on the surface of the brick. One of these stamps, of an oval shape, bearing the name and title of Amenophis III.;[2] another, like a cartouche surmounted by feathers, but with

[1] Lepsius, Einleitung, s. 29, found bricks here of Rameses II. Revue Archéologique, 8vo. Paris, 1844, p. 684-5.

[2] Egyptian Room, No. 5993; Wilk., Man. and Cust., ii. 97.

an illegible inscription,[1] and a square one, for bricks for the granaries of the temple of Phtha,[2] are in the national collection. The earlier, or oval, impressions are about 4 inches long, by 2 inches wide; but the square inscriptions are $6\frac{1}{4}$ inches long, by $2\frac{1}{4}$ inches wide. The object of this stamping was to mark the destination of the bricks. The stamps are not, as some have supposed, any proof of an ancient stamp act. Two of them, indeed, bear the name of a deceased high-priest of Amen Ra, the Theban Jupiter; but this only shows that they were destined for his tomb, and does not imply that the stamp was used for fiscal purposes. Other bricks from the vicinity of Thebes are impressed with the prænomens and names of the monarchs, Thothmes I.,[3] II.,[4] and III.,[5] Amenophis II.,[6] Thothmes IV.,[7] and Amenophis III.,[8] of the Eighteenth dynasty; of Rameses II.,[9] of the Nineteenth; of the high-priests of Amen Ra, named Ptahmeri,[10] Parennefer, and Ruma;[11] and of Paher, a nomarch, governor of the country. This last functionary was the son of a high-priest of



No. 3. Brick stamp bearing the prænomen of Amenophis III.

[1] Egyptian Room, No. 5994.

[2] Ibid. No. 5995.

[3] Ibid. No. 6009.

[4] Ibid. No. 6010; Prisse, Mon. Ég., Pl. 23, No. 15, from the Necropolis of Thebes.

[5] Ibid. No. 6011-13; Prisse, Mon. Ég., Pl. 23, Nos. 10-13, from the Valley of the El Assasif; Vyse, Journ., i. 89.

[6] Ibid. No. 6014.

[7] Ibid. No. 6015; Prisse, loc. cit., No. 8.

[8] Ibid. Nos. 6016-17.

[9] Ibid. No. 6018-22; Prisse, loc. cit., No. 9; Vyse, Journ., i. 89.

[10] Prisse, Mon. Ég., Pl. 23, No. 9.

[11] Ibid. Mon. Ég., Pl. 23, No. 1.

Amen Ra, named Nebenneteru, surnamed Tenruka.[1] Phtha Meri is called the blessed of Phtha-Socharis-Osiris, the tutelary god of Memphis. Other bricks bear the name of Khonsu, or Chons, scribe of the royal treasury.[2] Those which bear the names of kings appear to have been destined for the public works; while the others, with the names of simple functionaries, were apparently used for private houses or tombs. Some bricks of a very interesting[3] kind were also found at Medinat El Giahel, between Luxor and Abadieh, on the right bank of the Nile, a few miles below Girgeh, among the remains of the old Egyptian city of Tanis or Zoan. They were of the usual dimensions, and made of sand and stone, mixed with straw and clay. From them is gathered the fact, that the last ruler of the Twenty-first or Tanite dynasty, whose name was Hesemkheb, or "Isis, in the lower country," was chief governor of the city of Tan, or Tanis, and son of the monarch Pasnem, the priest of Amen Ra; for at this period the government was assumed by a sacerdotal family. This prince took the prænomen or first royal title of Ramenkheper, or the "Sun-establisher of Creation," the same as that of Thothmes III., which helps to remove some difficulties about the antiquity of certain remains. It is thus that the archæologist avails himself of the fragments of the past to reconstruct its history; and objects, apparently insignificant, have often solved some of the most important enigmas in the history of the human race. No brick appears to have been impressed before the Eighteenth

[1] Egyptian Collection, British Mus., No. 6023-24; Prisse, Mon. Eg., Pl. 23, No. 3; Vyse, Journ., i. 89.

[2] Perring, MS. Journal; for other bricks see Lepsius Denkm., iii. Bl., 4, 25 *bis*., 26, 39, 62, 69, 78.

[3] Rosellini, Mon. Civ., t. ii. tav. ann., p. 174, No. 4; Prisse, Mon. Ég., Pl. 23.

dynasty. There are two inscribed with religious inscriptions in the museum of Leyden.[1]

These bricks were called in the hieroglyphics, *tebi*, a word which the Coptic Lexicons still preserve as *toobi*, or *toobe*, and which is in Egyptian Arabic *tubi*.[2] They were laid in regular layers, and, occasionally, were formed into arches. A most interesting representation of the art of brick-making, of which the annexed cut is a copy, is depicted in the tomb of Rekshara, an officer of the court of Thothmes III. of the Eighteenth dynasty, about 1400 B.C.[3]

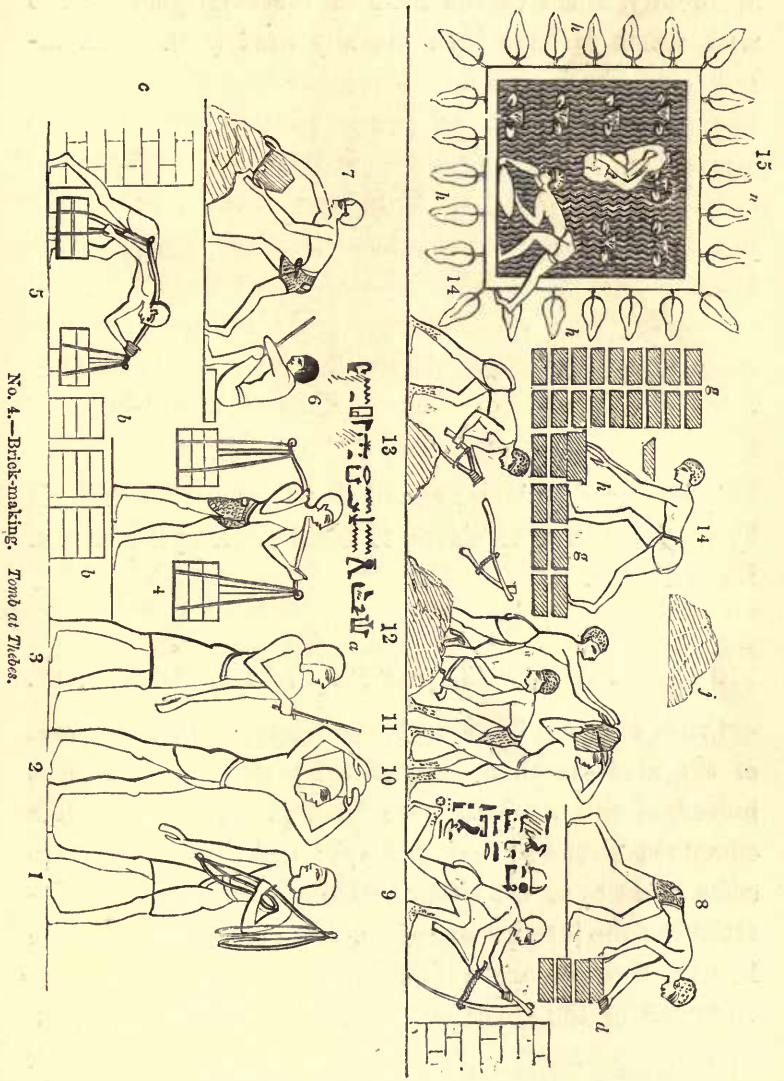
Asiatic captives are employed in the work under the superintendence of taskmasters; and the scene forcibly recalls to mind the condition of the Hebrews[3] in the house of bondage. The process appears to have been nearly the same as at the present day; for, with the exception of the mill to grind the clay, little progress has been made in this primitive art, the use of machinery being found unprofitable. The picture may be explained as follows: Labourers are mixing with their hoes mud, clay, or alluvial soil to a proper consistency (7, 9, 12, 13), the water being brought from a tank constructed for the purpose, and protected from too rapid evaporation by the lotuses within it, and the trees planted around it. Other labourers are carrying the water thence in large jars to supply the brick-makers (14, 15). When sufficiently kneaded, the clay is transferred to pans (10, 7), and thrown down in a heap before

[1] Leeman. Mon. Ég. Pt. ii. Pl. lxxxix. 147, 148.

[2] Nestor L'Hôte, Lettres Écrites d'Égypte, 8vo, Paris, 1840, p. 30; Prisse, Revue Archéologique, 1844, p. 721; Mon. Eg., Pl. 23, Nos. 4, 5, 6, 7, 11.

[3] Mon. Civ., ii. 251. Wilkinson, Manners and Customs, ii. 99; Rosellini, Mon. Civ., tav. xlix., for the other scenes in this tomb see Wilkinson, Ibid.; Hoskins, Ethiopia, Tomb at Thebes.

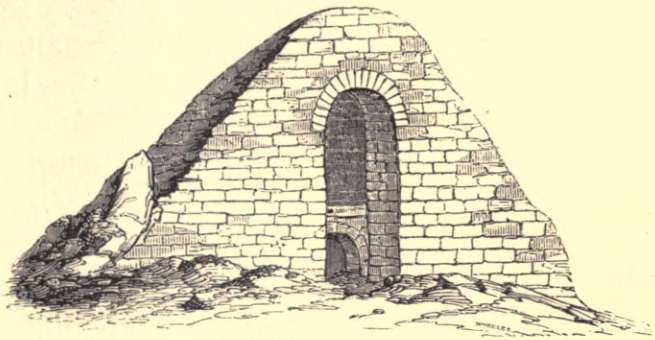
the brick-maker (7 j), who stamps them out of a mould (8, 14), and then lays them in single rows to dry in the sun.



No. 4.—Brick-making. *Tomb at Thebes.*

When ready for drying or for the furnace, they were carried,

like modern pails, suspended on poles. Six of them appear to have been a man's load (4, g). The occupation was not, apparently, much to the taste of the employed, for the stick seems to have been liberally used (3, 6). The in-



No. 5.—Brick Arch. *Thebes.*

scriptions on the picture record that they are bricks made by royal captives, or slaves, to build the temple of Amen Ra at Thebes.

FIGURES AND OTHER OBJECTS IN SUN-DRIED CLAY.

Crude clay was, however, better adapted to the purposes of the modeller than those of the potter. Few objects, indeed, of this material have been preserved, even in a climate so serene as that of Egypt; and those which have come down to us are either votive offerings, or else decorations of the interior of tombs. In the collection in the British Museum are a few heads of rams,[1] figures of vultures,[2] of the uræus serpent,[3] and a scarabæus with a

[1] Egypt. Room, Nos. 1668-91; Leemans, Mon. Ég., Pl. xxiii. 305.

[2] Ibid., Nos. 1900-1920; Leemans, Mon. Ég., xxiv. 350.

[3] Ibid. Nos. 2002-3; Leemans, Mon. Ég., xxv. 500.

human head, and the name of Amenhept, or Amenophis, inscribed on the base in linear hieroglyphics.[1] This specimen is probably as old as the Eighteenth dynasty. All these objects are unpainted; but the uræi have an inscription on the breast, traced in outline in white paint, and containing the name of Rennu, the goddess of the harvest, whom the serpent represented. There is also in the same collection a small cylindrical bottle[2] of unbaked clay, coloured blue and red, supposed to be one of the models which the undertakers, or the relatives of the deceased, deposited in the tomb, in place of a more precious vase which they retained. This has been turned on the potter's wheel. Similar objects are often found, made of terra-cotta, or of solid pieces of wood. They are gaudily painted in imitation of opaque glass, which seems to have been an article of luxury.[3] For the poorer classes small sepulchral figures, called *shabti* or *shab-shab*, were made of unbaked clay, representing the deceased wrapped up in bandages like a mummy, with a pick-axe in one hand, a hoe in the other, and a basket of seed slung over the right shoulder.[4] The minor details of these figures are traced out with a red or black outline, and the whole ground washed over in distemper with green paint, in imitation of Egyptian porcelain, or with white to represent calcareous stone. A fuller description of them will be given in the sequel.

[1] Egyp. Room, No. 4376 a.
[2] Ibid. No. 4882.
[3] Rosellini, Mon. Civ., ii. p. 316.
[4] Egypt. Room, Nos. 9457-63-73-80.

BAKED CLAY—RED UNGLAZED TERRA-COTTA.

The coarse, dull, unpolished earthenware must be considered as the next step in the development of the art. The material of this pottery has not been analysed; but it appears to be made of the ordinary Nilotic clay, deposited at the margin of the inundations, which is unctuous, plastic, and easily worked on the wheel or lathe. Its colour is red, running externally into purple when well baked; whilst the specimens less perfectly submitted to the action of fire are of a reddish yellow colour. The purple hue is said to be owing to a natural or artificial protoxide of iron, easily removed by a damp linen rag when the piece is slightly baked. The vases made of this clay are very absorbent, but do not allow water to escape, even after it has stood in them eight-and-forty hours. They are, however, then covered with a saline efflorescence. The vases of this kind appear to be similar to the Egyptian hydrocerami, of which the analysis is,[1]

Silica	32·18
Alumina	15·50
Ox. of iron and manganese	2·00
Carb. of lime	23·64
Water	1·05
Carb. acid	5·63
Traces of carbon.	
	100·0

BAKED BRICKS.

The first specimens of baked pottery which we have to consider are the Egyptian bricks. These are

[1] Brongniart, Traité, i. p. 502.

externally of a rose red colour, but break with a deep black fracture at about $\frac{1}{8}$ of an inch from the surface. These bricks are smaller than those made of sun-dried clay, and were chiefly used in places where the constructions came in contact with water. Rosellini found a wall of them fifteen feet thick at Luxor, which was older than the edifices of the Eighteenth dynasty.[1] In the British Museum[2] are two bricks of this class. The first, which is arched in a peculiar manner, has on the inner edge a line of hieroglyphics, but it is illegible.[3] The other has on the narrow side or edge the name of Tetmes or Thotmes, a steward or housekeeper, for whose tomb it was made.[4] It is not known from what part of Egypt these bricks came. The last is probably contemporary with the kings of the Eighteenth dynasty. At Medinat El Giahel, or Tanis, baked bricks were found inscribed with the name of a deceased person called Thothmes. Many of the burnt bricks found in Egypt appear to be Roman.[5]

SARCOPHAGI.

There are also in the same collection some portions of coffins or sarcophagi of the same material.[6] The workmen of the Tourah quarries were buried in terra-cotta sarcophagi.[7] The lower part of one of these sarcophagi, depicted in the work of Sir G. Wilkinson, exhibits the singular manner in which the upper and lower parts were

[1] Mon. Civ., vol. ii. p. 250.
[2] Egypt. Sal., No. 483.
[3] Egypt. Room, No. 2461.
[4] Perring, MS. Journal; Prisse, Mon. Ég., Pl. 28; Revue Archéologique, 8vo, Paris, 1844, p. 725.
[5] Vyse, Journ., i. 59, 202.
[6] Egypt. Room, No. 6955.
[7] Vyse, Journ., iii. 91.

fastened together.] Another specimen, constituting the upper part of the cover, and which has an elaborate water-colour painting, representing the deceased attired in the collar or tippet (*usch*) often worn round the neck, was removed by Belzoni from the sepulchres of Sobah in the oasis of Ammon. A similar one, which came from the same locality, is described and figured by M. Brongniart, in his Catalogue of the Museum at Sèvres.[1] These objects are comparatively recent, as the settlement there was not earlier than the Persian dominion in Egypt. Two other sarcophagi of this material, in the national collection, exhibit such wretched modelling that they may be referred to the fourth century of our era. The use of terra-cotta sarcophagi was rare among the Egyptians, the rich availing themselves of hard stones, such as granite, breccia, basalt, and alabaster, as well as of sycamore, cedar, and sandal wood.

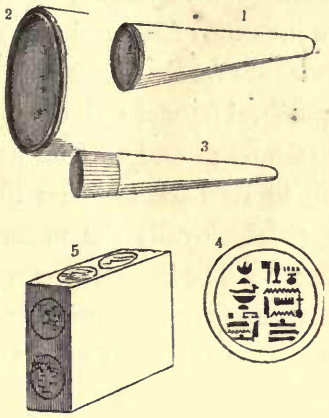
SEPULCHRAL CONES.

Certain objects, deposited with the dead, were always made of this red-brick earthenware. These were the sepulchral cones, which, as their name implies, were rude cones turned on the potter's wheel, and stamped on their bases with a hieroglyphical inscription in bas-relief, impressed from a mould.[2] Their inscribed end is often painted red. A brick has been found thus impressed.

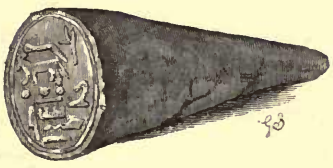
These cones have been found placed over the doors of the tombs, or scattered on the floor amidst the débris. Although it is evident that they were part of the

[1] Mus. Cer., Pl. i. fig. 2. [2] Wilkinson, Manners and Customs, v. p. 398.

sepulchral furniture, their use proved a riddle to Egyptian archæologists. Their dimensions are from six inches to a foot in length, and about three inches in diameter at the base. Some have conjectured them to be seals for sealing the tombs, or tickets for the coffins; others that they served as cards of invitation to the mourners, or passports of admission to the sepulchres. From recent discoveries made at Warka in Babylonia, it will be seen that these cones were in reality bricks, which were introduced into walls, in such a manner as to form patterns of ornamental brickwork, their inscribed bases being placed outwards. The inscriptions are always of funereal import, and the words, "the devoted to," or "blessed by Osiris," often precede the name of the dead. Some of the oldest cones, made for functionaries of state deceased during the Twelfth dynasty, have their inscriptions running round the base, like the legend of a coin. Others have a line of hieroglyphs stamped in an elliptical or square depression, like the brickmarks.[1] From the Eighteenth to the Twenty-



No. 6.—Sepulchral Cones.



No. 7.—Cone showing the inscription.

[1] Egypt. Room, Nos. 9641–43.

sixth dynasty, the inscriptions are disposed in horizontal or vertical lines.[1] None are known of a later age than the Twenty-sixth dynasty, which flourished just previously to the invasion of Egypt by the Persians. Representations of scenes are rarely found on them, and such as do occur are of sepulchral import: the deceased is seen seated by his wife,[2] or standing in adoration,[3] or praying to the solar orb as it sails in its bark or baris through the ether,[4] or worshipping right loyally the monarch of whose court he was an officer.[5] The impressions were made with a wooden stamp when the clay was moist; several cones, as many as fourteen, having been found stamped with the same mould. Occasionally they have double impressions. The inscriptions offer many interesting particulars, on account of the numerous functionaries mentioned, and their relative degrees of precedency. In common with the other monuments of the country, they help to show the interior organisation of this vast Empire.

As an example of the inscriptions may be cited that on one of the cones of Merimes, which runs as follows:—

Amakhi cher Hes-ar suten sa en Kish Merimes matu; that is, "Merimes, the prince of Ethiopia, devoted to Osiris, the justified."[6] We know from other sources, that this person was one of the king's scribes or secretaries, who was invested with the viceroyalty of that country during the reign of Rameses II. Of the sacerdotal functionaries, who

[1] Prisse, Mon. Ég., Pl. 23. Egyp. Room, Nos. 9661, 9670.
[2] Egyp. Room, No. 9644.
[3] Prisse, Mon. Ég., Pl. 28.
[4] Ibid., E. R., Nos. 9732–35. Mus. Disney, Pt. ii. Pl. xcv. p. 229.
[5] Ibid.
[6] Egypt. Room, Nos. 9648–52; Champollion, Mus. Char. X., p. 164.

held the highest rank in the state, several cones have been preserved. These bear the names of Ramenkheper, nomarch or lord-lieutenant of a province, and high priest of Amen Ra,[1] of Amenusha, also nomarch and priest of the temple of Amen Ra,[2] of Petamen-nebkata, the second priest of Amen Ra,[3] of Amenhept or Amenophis, the fourth priest of the same god, on whose cones are placed the name of his wife, Neferhetep or Nepherophis,[4] of Mentuemha, a similar functionary, and his wife Shepenmut,[5] who had the appellation of king's relation; and of Mentuhemha, a priest of the same god.[6] There are also cones with the names of priests of Osiris,[7] one of which is inscribed with the name of Khem,[8] and others with that of Mentu, who was priest of the god Khem.[9] Some have inscriptions in honour of Sebekmes,[10] and Tenruka,[11] priests of the Heaven, or of priests of the god Enpe.[12] Besides priests of the gods, two high priests of Amenophis II. of the Eighteenth dynasty are mentioned on them. One of these, named Nishni, was also scribe, or clerk of the food of the temple of Amen, in Thebes.[13] The other, Neferhebef, associated with his own name that of his wife Tauai,[14] who was also his sister. Of the scribes, ready writers, clerks, accountants, copyists, and royal secretaries of state, there are several cones. Amongst those of the caste of sacred scribes, and those not exercising any particular

[1] Egyp. Room, Nos. 9654, 55.
[2] Ibid. No. 9659.
[3] Prisse, Mon. Ég., Pl. 27.
[4] Egyp. Room, Nos. 9663–67; Prisse, loc. cit.; Champollion, Mus. Charles X., p. 165.
[5] Prisse, l. c.; Brongniart, Mus. Cer., Pl. i. fig. 12, p. 22.
[6] Champollion, Mus. Charles X., p. 166.
[7] Egyp. Room, No. 9661.
[8] Ibid., No. 9660.
[9] Champollion, l. c.
[10] Egyp. Room, Nos. 9645–47.
[11] Ibid., Nos. 9657, 9658. Prisse, Mon. Ég., Pl. 27.
[12] Champollion, l. c.
[13] Prisse, l. c.
[14] Egyp. Room, Nos. 9671–91.

function are found the names of Paru[1] and Thothmes,[2] Nefermen, scribe of the temple of Seti or the Typhonium,[3] Bentehahar, sacred scribe of the books or registers;[4] a sacred scribe of the god Enpe;[5] Meri, chief scribe of the god Khem, who was also king's cousin and major-domo of the queen's palace;[6] and Neferhept, chief scribe of Amen Ra.[7] These belonged to the ecclesiastical division. Hardly inferior to them were the royal scribes. One of these was charged with the care of the domains of lower Egypt.[8] Amenophis, another, kept the king's account.[9] Ramesses, a third, was seal-bearer, privy counsellor, "the king's eyes and ears," and high treasurer of the Æthiopian monarch, Taharka, or Tehrak, who reigned B.C. 715-688.[10] Nechtsebak,[11] another of these functionaries, was scribe of the royal troops. Two others, Ramenkheper[12] and Ra,[13] were scribes of the granaries of upper and lower Egypt. Amenemha[14] was scribe of the account of the bread of upper and lower Egypt; and Senmut was scribe of the silver place, or a clerk in the treasury.[15]

The list may be closed with the titles of various functionaries, the chief of whom were the dukes, or nomarchs of the first rank, called in the hieroglyphics, *repa-ha.* Besides those of the same name already mentioned are two called Khem, one of whom was also a sphragistes, or sealer; the other was governor of Abu, the Ivory island,

[1] Prisse, l. c.
[2] Egyp. Room, Nos. 9718, 9719, 9658.
[3] Prisse, l. c. No. 1.
[4] Ibid., l. c.; Brongniart, Mus. Cer., Pl. i. 12; E. R., Nos. 9713-16.
[5] Champollion, Mus. Charles X., p. 165.
[6] Egyp. Room, No. 9715.
[7] Ibid., No. 9722.
[8] Champollion, Mus. Charles X., p. 165.
[9] Egyp. Room, No. 9707.
[10] Prisse, l. c.
[11] Egyp. Room, No. 9706.
[12] Ibid., No. 9709
[13] Ibid., No. 9717.
[14] Ibid., No. 9639.
[15] Ibid., No. 9730.

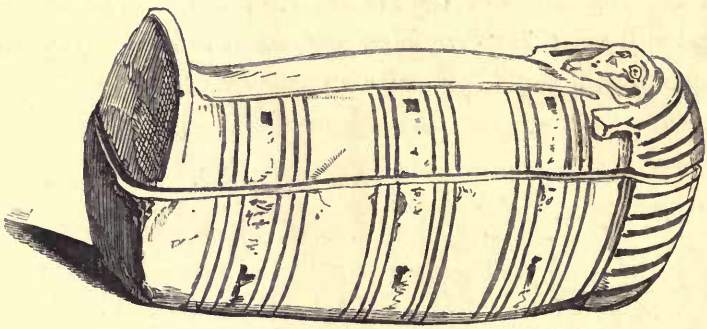
as Elephantine was called in the inscriptions.[1] One cone shows that Hepu had charge of the alluvial [2] country, and on another is mentioned a king's follower in all lands.[3] Besides these are mentioned Abi [4] and Pahar,[5] chamberlains of the queens of the Twenty-sixth or Saite dynasty ; Amenemapt, a prefect of the palace ;[6] Petamenapt, guardian of the king's hall.[7] Parennefer, the incense-bearer of Amen Ra,[8] and Ameneman, who had the charge of the balance, are, perhaps, of the class of priests.[9] Senmut, a captain of soldiers, closes the list.[10] Cones having the names of females only are rare. In the British Museum are several of a lady, but her name and occupation [11] are alike difficult to interpret. This long list might, without doubt, be augmented ;[12] and as the eye ranges over these tickets of the dead, we are forcibly reminded of the visiting cards of the living. The tenants of the sepulchres of the ancient No-Ammon or Diospolis, and still older Noph or Memphis, seem to have left them behind, as if to make a call on posterity.

SEPULCHRAL FIGURES.

The *shabti*, or sepulchral figures, which were deposited with the dead, and formed part of the funeral relics, were also made of terra-cotta.[13] Like those of unbaked clay they are generally of a late period, probably of the age of the Roman dominion. In some instances they have been

[1] Egyp. Room, No. 9660.
[2] Prisse, l. c.
[3] Egyp. Room, No. 9723.
[4] Ibid., Nos. 9735, 9736.
[5] Ibid., No. 9710.
[6] Ibid., No. 9728.
[7] Ibid., No. 9725.
[8] Egyp. Room, No. 9711.
[9] Ibid., No. 9724.
[10] Ibid., Nos. 9729–31.
[11] Ibid., Nos. 9692–9702.
[12] Leemans, Cat. Rais. du Musée de Leide. 8vo., Leide. 1842, last page.
[13] Egyp. Room, Nos. 9437–9539.

rudely modelled, and a line of hieroglyphics, expressing the name and titles of the deceased, scrawled upon them.[1] Others have been stamped in a mould, and the formulæ with which they are covered impressed in hieroglyphs.[2] Another mode of preparing these figures was by making them of very crude clay, and painting it over by a process which has already been described.[3] In some instances the entire ground was coloured white or yellow, and the hieroglyphics and other decorations inserted in red, blue, and yellow. Even after this process, some specimens were varnished with the same substance which covers the fresco paintings of the coffins. All the figures are of persons of inferior condition, and were executed at a period when the arts had irrevocably sunk. They were deposited in little chests made of wood,



No. 8.—Embalmer's Model Coffin. Egypt. Room, No. 9729.

and painted in tempera, on which was inscribed a dedication to Osiris, or a chapter of the ritual; and they were then placed by the coffins in the sepulchres. Besides these figures, little sarcophagi are occasionally found in the tombs, painted in exact imitation of the larger coffins, and are

[1] Egyp. Room, Nos. 9438-70-82. [2] Ibid., No. 9503. [3] Ibid., Nos. 9462-68.

supposed to be the models which Herodotus states were shown by the undertakers to the relatives of the deceased.[1] Sometimes they contain a little terra-cotta or wooden mummied figure, and are then complete models of the coffin. They were also part of the funeral decorations, but the reason of their employment is not obvious.

SEPULCHRAL VASES.

Another of the many uses of this pottery was for vases or jars to hold the entrails of the dead. In order to preserve the body effectually, it was necessary to remove the softer portions, such as the thoracic and abdominal viscera, and these were embalmed separately. In some instances they were returned into the stomach, with wax models of four deities, commonly called the four genii of the Ament or Hades. It was, however, usual in the embalment of the wealthier classes to soak them carefully in the requisite preparations, tie them up in neat cylindrical packets, and deposit them in vases having the shape of the four genii. The bodies of these deities, which were usually represented as mummied, formed the bodies of the vases, and were cylindrical below and rounded above. The mouths of the jars were sometimes countersunk to receive the lower part of the covers which fitted into them like a plug. The jar of the first genius, whose name was *Am-set*, "the devourer of filth," held the stomach and large intestines,[2] and was formed at the top like a human head. This genius typified, or presided over, the southern quarter of the compass. He was the son of

[1] Egyp. Room, No. 8513.

[2] Mr. Pettigrew, on the Jersey Mummy, Archæologia, vol. xxvii. 262–273.

Osiris or of Phtha Socharis Osiris, the pygmean god of Memphis. The second vase of the series was in the shape of the genius Hapi, the "concealed." Its cover was shaped like the head of a cynocephalus, and it held the smaller viscera. This genius presided over the North, and was also the son of Osiris. The third vase was that of the genius Tuautmutf, "the adorer of his mother." It had a cover in shape of the head of a jackal, and held the lungs and heart. This genius presided over the East, and was brother of the preceding. The last was that of the genius Kebhsnuf, the "refresher of his brethren." It had a cover shaped like the head of a sparrow-hawk, and held the liver and gall-bladder. This genius presided over the West, and was also brother of the preceding. Three vases of a set, in the British Museum, have all human-shaped heads, and are provided with handles at the sides of the bodies. Specimens of a very unusual kind are also to be found in the same collection,[1] having the whole body formed without a cover, in the shape of a dome above, and surmounted by a rudely modelled figure of a jackal, couchant upon a gateway, formed of a detached piece. The entrails were introduced by the rectangular

No. 9.—Vase in shape of Tuautmutf.

[1] Egyp. Room, Nos. 9552-54-55

orifice in the upper part. In some other instances the covers appear to have been secured by cords passing through them to the body of the vase. When secured the vases were placed in a wooden box, which was laid on a sledge and carried to the sepulchre, where they were often taken out and placed two on each side of the coffin. It was only the poorer classes that used pottery for these purposes. The viscera of high officers of state were embalmed in jars of fine white limestone, and the still more valuable oriental alabasters or arragonite, obtained from the quarries of Tel El Amarna, or the ancient Alabastron.

VASES.

The potter, however, chiefly exercised his skill in the production of vases for domestic use, the largest of which were several feet high, the smallest scarcely an inch. These, which are coloured red in the hieroglyphical inscriptions, to show that they were made of terra-cotta, were called *han*, or "vase;"[1] a word which also meant a measure of liquid capacity. Those of a jar shape held various kinds of liquids. Others, which contained the Nile water offered to the gods, were tall and slim, with a spout like that of a coffee-pot.[2] Bread, roast meats, and water-fowl, were placed in deep dishes.[3] Oils and drugs were kept in tall conical jars,[4] carefully covered, and tied down. Ointments, salves, and extracts,

[1] Champ., Dict., p. 241, No. 256; Gram., p. 227.

[2] Bunsen's Egypt's Place, vol. i. p. 532, Nos. 568–72; Champ., Dict., p. 425, Nos. 510–513.

[3] Ibid. Nos. 576-86; Cf. No. 141.

[4] Ibid. p. 550, No. 138; Champ., Dict., p. 413, No. 489.

in small pots.[1] Other cosmetics were held in a jug with a spout.[2] Wine, honey, and other liquids were deposited in open-mouthed jars, out of which they could readily be drawn.[3] Many vases of these forms are found made of bronze, alabaster, and stone, but they were also often of pottery, either dull or glazed. These forms are found in the hieroglyphs; but the sepulchres have yielded a very large number of vases, the majority of which, there is no doubt, were employed for the uses of daily life.

Of the coarse red brick pottery were also made the pots which held the embalmed and sacred ibis at Memphis. The bird was duly prepared, and then neatly wrapped up in linen bandages, in the shape of a large tongue or heart. In the plains of Saqqara and Memphis the ibis-mummies are found placed in conical pots, of the shape of an inverted sugar-loaf. Their material is generally the coarse brick pottery; sometimes, however, it is of glazed ware, and a few pots of stone have been found. Their walls are about the thickness of a tile. The body has been turned on the potter's wheel, and the exterior is ribbed with broad grooves, made with the potter's fingers. The cover is convex, like an inverted saucer, and is cemented to the body by a coating of lime or plaster. Thus protected, the ibis was deposited

No. 10.—Ibis-mummy Pot.

[1] Bunsen's Egypt's Place, vol. i. Nos. 140—143.

[2] Ibid.; and Champ., Dict., p. 424, 504

[3] Champ., Dict., p. 424, 501-503.

in one of the mummy pits, in which the pots were placed vertically, the pointed end being thrust into the ground, with the mouth upwards.[1] The pits are subterraneous galleries, with niches 8 feet high and 10 feet wide, in which the pots were placed like jars in a cellar.[2] At Thebes this bird, when mummied, was deposited in its envelopes alone; but at Hermopolis it was placed in oblong cases of wood or stone.[3]

The amphoræ[4] or two-handled vases in the collections of the Museum are of the shape seen in the pictures of the tombs, and are of a pale sandy-coloured unpolished ware. The walls are thick, and their shape calls to mind those which are seen on the coins of Athens, and which are supposed to have been used as packages for exported products, particularly oil. On one of them is written, in coarse large hieroglyphics, the word *han* or "tribute;"[5] and on another is a hieratic inscription only half legible, in which can be distinguished the expression, "the Palace of Sethos I.,"[6] showing that these vessels contained some of the tribute deposited in the vaults of that edifice. In the grand triumphal procession to Thotmes III.,[7] similar vases, containing incense, wine, and asphalt, are brought to the Great King by the Rutennu or Ludenu or *Ludin*, an Asiatic race, situated "north of the great sea." It appears from Herodotus,[8] that in his days wine was exported from Syria to Egypt in such vases, which were

[1] Pococke, Travels in the East, vol. i. Pl. lxx. p. 233.

[2] Denon, vol. ii. p. 40. Pl. xcix., p. xxxi.

[3] Pettigrew, History of Mummies, p. 209; Passalacqua, Catalogue Raisonnée, p. 347; one of these pots is figured, Pettigrew, Pl. xiii. fig. 5.

[4] E. R., 4945-46.

[5] E. R., 4947.

[6] E. R., 4946.

[7] Wilkinson, Mann. and Cust., vol. i. Pl. iv.; Hoskins, Travels in Ethiopia, 4to, Lond. 1835.

[8] Herod., iii. 6.

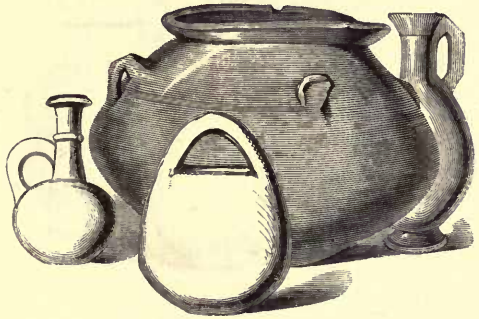
afterwards filled with water, and sent up to the stations in the Arabian desert. It is highly probable that the amphoræ in the Museum were part of the tribute of some Asiatic people contemporary with the Nineteenth dynasty, and they consequently afford an insight into the art of other oriental nations at the same epoch. The mode in which these vases were brought to the table has been already mentioned. Several vases of this shape are known in the different collections. To some the potter has given an extra elongation in the lower part, in order that they might be fixed into the floors.[1] These amphoræ measure about 3 feet in height, and 1 foot in diameter. There is an amphora of this class probably of a later date than those just alluded to, and made in Egypt, coming in fact from the vicinity of the ancient Antinoe.[2] The neck of it is cylindrical, and the body decidedly conical; but the whole of the latter is covered with deep regular grooves, which run in parallel circles round the axis of the vase, and have been made either with the potter's fingers, or else with a broad tool laid at the side while the vase was revolving on the lathe. This may have been done for ornament; but it is possible that the object of it was to allow of the vase being encased in linen or plaited palm-leaves, or even that the hand might hold it more securely. It probably contained a liquid. Some of the smaller amphoræ, which are of the same shape, and are only nine inches high, appear to have held asphalt, barley,[3] and dates. These have often rounded bases, and the body

[1] Rosellini, M. C., lvi. No. 122.

[2] Descr. de l'Ég. A., vol. v. Pl. 84, No. 56; A., vol. v., Pl. 75—33; Brongniart, Traité; Cf. E. R., No. 5270.

[3] Rosellini, M. C., liv.-vi. 59—74 75-9—120; E. R., 5101-4; Descr. de l'Ég. R., 75, 14, 15, 20, 22, 30.

more or less globular, while some are provided with a foot,[1] like the Greek amphoræ. Such vases were convenient for various domestic purposes, especially for carrying a small quantity of liquid. Their mouths were wide or narrow, according to the nature of the substance to be held; but unfortunately neither the hieroglyphics nor the inscriptions afford much information respecting the manner in which they were used. The offerings to the gods, of milk and wine, appear indeed to have been made in little amphoræ, many of which come from Saqqara. Some of these vases represent those of another class, in which the body is long, but also terminates in a point, while the handles are very small. It would also seem that they should be classed with other little vases having four small handles [2]



No. 11.—Group of plain terra-cotta Vases. Egypt. Room, Nos. 5074, 5068, 5267, 5075

round the neck or collar, which are about $\frac{1}{8}$ inch in diameter, so as to admit of their being slung on a small cord of palm-fibres, and thus transported from place to place. Probably the larger vases contained water,[3] and the smaller

[1] Rosellini, M. C., lv. 66-8, lvi. 113; E. R., 5099.

[2] Descr. de l'Ég. A., vol. v., Pl. 73, fig. 12; found at Saqqara.

[3] E. R., 5111—5268-67; Rosellini, M. C., lv. 85; Descr. de l'Ég., Pl. 75—34.

ones[1] may also have held enough to take a draught out of the cask, or else to keep it ready suspended and cooled. These are also generally of unpolished ware, but are often stained by the liquids which they have held. With them must be classed three-handled vases, resembling the Greek *hydriæ* or water-jugs, and, like them, probably employed as pitchers. Of the former vases the body is in the shape of an egg, or else of a compressed globe, while the mouth is in general wide, but occasionally narrow. Some variety is observable in the position of the handle, which either touches the lip and shoulder, or is placed under the lip, or

No. 12.—Group of Vases of unglazed terra-cotta. Egypt. Room, Nos. 5071, 5023, 5067, 5073.

entirely on the shoulder. It is generally placed in a vertical position on the vase, but in some instances obliquely or horizontally,[2] which appears to have been done only when the vase was intended to be carried about by the hand from table to table.

Next to the vases with several handles, may be classed

[1] Rosellini, M. C., lv. 87, 88.

[2] Rosellini, M. C., lvi. 106, 107.

those with one. These are undoubtedly jugs, and their shape, although by no means so elegant as the Greek, marks them as the unequivocal prototypes of their Hellenic successors. The jugs made of this unpolished clay are from about a foot to a few inches in height; their shapes are very different, but they exhibit the Egyptian type of the pointed base. The prevalent one is the jug with a tall neck and handle, probably used to hold milk or water;[1] another variety has a small handle in front, and a small orifice[2] at the bottom, and was, perhaps, a water-vase. These jugs appear in the hieroglyphics as the determinative of the names of several liquids which were kept or mixed in vases of this shape. Other jugs[3] have an oval body, with a broad handle, arched over the lip, but are of small dimensions, and must have been used for drugs and spices. Their mouths are wide. There are several jugs with tall necks, oval bodies, and flat circular bases, which have rudely modelled in front the features of the god[4] Set or Bâl. These are water-bottles, and, from their ornaments and shape, are of a late age—probably Roman. Some of these jugs resemble the Greek. An elegant vase engraved in

No. 13.—Bottle of unglazed ware, ornamented with grotesque head of Typhon. Egypt. Room, No. 5696.

[1] Rosellini, M. C., lvi. 115.
[2] E. R., 5089.
[3] Rosellini, M. C., lvi. 114.
[4] Rosellini, ibid. 96; Descr. de l'Ég. A., vol. v. Pl. 75-7. Several varieties of this shape are engraved. Ibid. 12-1.

Rosellini's work[1] is scarcely distinguishable from the elegant Greek shape called the *œnochoë*, or wine-bottle; and a small vase in the Museum,[2] of a pale red ware, exactly resembles a *lecythus*, or oil cruse, from a sepulchre of ancient Greece or Italy. One of the most distinct forms is that apparently of the oil cruse.[3] The body is of a compressed globular shape; the neck remarkably small and short; the orifice scarcely $\frac{1}{8}$ of an inch in diameter. Vases of this kind are generally of a dark colour, as if they had been stained by the contents which they have held. They are the Egyptian *aryballi*.[4] Besides these jugs many of the tall vases with one handle were of the nature of cups, and were used as such by the poorer classes, or by the slaves of a family. They are distinguished from the jug by their wide mouths and small handles. Their bodies are cylindrical, and in some the lip has a spout, which makes them resemble jugs or basins. One has been found containing corn.[5] But it is evidently impossible to determine the manifold uses to which they may have been applied; for another, of nearly the same shape, found at the Pyramid of Abooser, contained white paint. The last class of vases with handles are little jugs with handles passing entirely over the body, thus giving them the appearance of little baskets. It is evident that these are *situlæ* or buckets, such as those of larger size, and made apparently of metal, seen in the hands of the statues of Isis. These vases are, however, so small, being only about two inches high, that it is

[1] M. C., lvi. 108; E. R., 5071-73.
[2] M. C., lvi. 108; Descr., l. c. 1—37 E. R., 5074.
[3] E. R., 5074-75.
[4] E. R., 5076-79; Descr. de l'Ég. A vol. v. Pl. 84—25.
[5] Descr. de l'Ég. A., vol. v. 84—16 E. R., 5090, 5079.

impossible to conceive they were anything but children's toys.

The vases without handles are of very different proportions, as different, indeed, as the deep jar of several feet in length and the small cup. The larger of these, to which it will be necessary to allude first, are the casks. They are equivalent to the Greek *pithoi*. The Greek were too large to be made on the lathe, and were fashioned in a particular manner: but the Egyptian, which are of smaller diameter, show from the marks upon them that they were turned. Their form is also different, being elongated, convex above, bending inwards at the centre, and terminating in a point, which seems to have been thrust into the sand that covered the floors of the cellars. They are of a coarse, gritty, and not very compact texture; black in the inner surface, but externally of a pale red colour. Their use was, like that of the amphoræ, to preserve large quantities of viands. Ducks, salt-fish, meat, wine, and all the requisites of a well-stored pantry, were preserved in them. They are among the largest products of the fictile art. It is probable that they were in use in all ages, and that little improvement ever took place in their manufacture. One, however, in the collections of the Museum, which is covered with a demotic inscription, cannot date earlier than the Ptolemies, and is possibly as late as the Roman dominion. Smaller vases of this class, also destined to preserve viands, and other substances, are distinguished by having their bodies more or less elliptical and egg-shaped.[1] As the necks become longer they

No. 14.—Pithos, on a stand.

[1] Ros. M. C., lv. 90–3, t. ii. p. 335.

gradually[1] approach the shape of bottles,[2] and of these there are several varieties, many being distinguished by the narrow aperture through which the liquid dropped or gurgled, and which procured for such vases, among the Romans, the name of *gutturnia*.[3] Those with a short neck, however, were jars, and some few of these were decorated, like the bottles, with heads rudely modelled in bas-relief. Even the gutturnia have occasionally a female head modelled in bas-relief.[4] Few of these vases exceed a foot in length, whilst many of them are not more than a few inches long. With these may be classed many small ones, of the nature of crucibles, which have little spouts to pour off the liquids they contained;[5] small jars, in the shape of an inverted truncated cone, some with spouts, others with a compressed globular body,[6] in which have been found dates and other eatables; cruses or bottles, with narrow necks and small orifices, similar to those with handles already described;[7] and the *lecythi* or unguent vases, with oval bodies more or less elongated, and small necks, like those found in the Roman sepulchres of England and the Continent, and formerly called lachrymatories.[8] The last of this division are the wide open-mouthed pans or bowls, which were applied to a multitude

No. 15.—Vase for holding oil, in unglazed terra-cotta. Egyptian Room, No. 5033.

[1] Rosellini, M. C., liv. 89; 2 ft. 1 in. long; Descr., l. c. Pl. 86—50; Pl. 75—36.

[2] Cf. Rosellini, M. C., lii. 16—19; lv. 104—121; Descr., l. c. Pl. 84—18.

[3] Cf. Rosellini, M. C., lv. 90; lvi. 121; liv. 48; liii. 29; E. R., B. M., 5092-93.

[4] Ibid. liii. 8.

[5] Ibid. liii. 15; liv. 57.

[6] Ibid. lvi. 125.

[7] Ibid. lv. 62, 63; liv. 58.

[8] Ibid. liv. 55.

of uses, especially to hold the fruit or viands served at table; they seldom occur larger than about one foot in diameter, and generally have a broad, flat, and moulded lip. They are of a pale yellow or red unglazed pottery.[1] Similar vessels are represented in the tombs of a more conical shape, like the *calathi* or basket-shaped vessels of the Greeks, and were used in the place of buckets.[2] The smaller vases of this class were plates or drinking cups.[3]

The use of pottery was very extensive among the Egyptians. Conical jars were employed to raise the water out of wells by a process like the modern *shadoof*.[4] The water-carrier used wide-mouthed jars slung at each end of a pole by a palm-fibre cord.[5] The poulterer deposited his plucked and salted geese in tall open-mouthed amphoræ, which were fixed upright by their pointed ends in the floor of his house, or in his cellar.[6] The butcher and the cook disposed of their viands in the same manner.[7] The weaver used terra-cotta vessels to hold his flax, and reeled it out of them.[8] Figs were gathered into bottles.[9] Wine was squeezed into a pan with low square handles, and deposited, as has been already remarked, in amphoræ, which were sealed with clay, and placed on a low four-legged stand, or on stone rings. The wine was poured into these amphoræ by means of large bowls, provided with a spout in front, the necks being carefully sealed.[10] Some curious examples of the

[1] E. R., 4976; Cf. Rosellini, M. C., liv. 60.
[2] Ibid., 4977-79.
[3] Cf. Descr. de l'Ég. A., vol. v. Pl. 78, Nos. 26, 38, 39; Pl. 84—18; Cf. Rosellini, M. C., liii. 25; E. R., 4981-98.
[4] Wilk. M. Cust., s. 1, vol. ii. p. 4.
[5] Ibid. p. 5, 99—137.
[6] Ibid. p. 19; Rosellini, M. C., iv.
[7] Ibid. p. 385.
[8] Ibid. p. 60.
[9] Ibid. p. 146.
[10] Ibid. Pl. x. p. 155—160; Pl. xx.

mode of fastening these amphoræ are given by Sir Gardner Wilkinson.

A kind of tall cup or bowl of this substance was held by the worshipper to present his offering, or by the servant to assist her mistress.[1] Various pots and pans—the celebrated flesh-pots of Egypt—were used by the cooks in the same manner as iron pots are employed at present.[2] Cups of this material were used for drinking wine or to take it out of the amphora.[3] The water-bottle placed under the table, and round which was twined the lotus flower, as well as the table itself, were made of it.[4] The jars held the colours of the varnisher, and the plasters of the plasterer;[5] the grains of corn before they were pounded in the mortar, and the flour after it was returned from thence;[6] the embalmer's bitumen;[7] and water for the use of the scribes.[8] A kind of *krater*[9] was used as a receptacle for the wine or water drawn from the amphoræ. Large jars were employed for watering cattle, for the labourer's hod,[10] the smelter's bucket and crucible, the jar of the cow-doctor, and the pail of the milkman.[11]

Although M. Brongniart denies to the Egyptians a type of fabric distinct from that of other people, a practised eye will undoubtedly at once detect their vases by their simpler forms, by their want of high mechanical finish, by the prevalence of pointed bases, and by the extreme

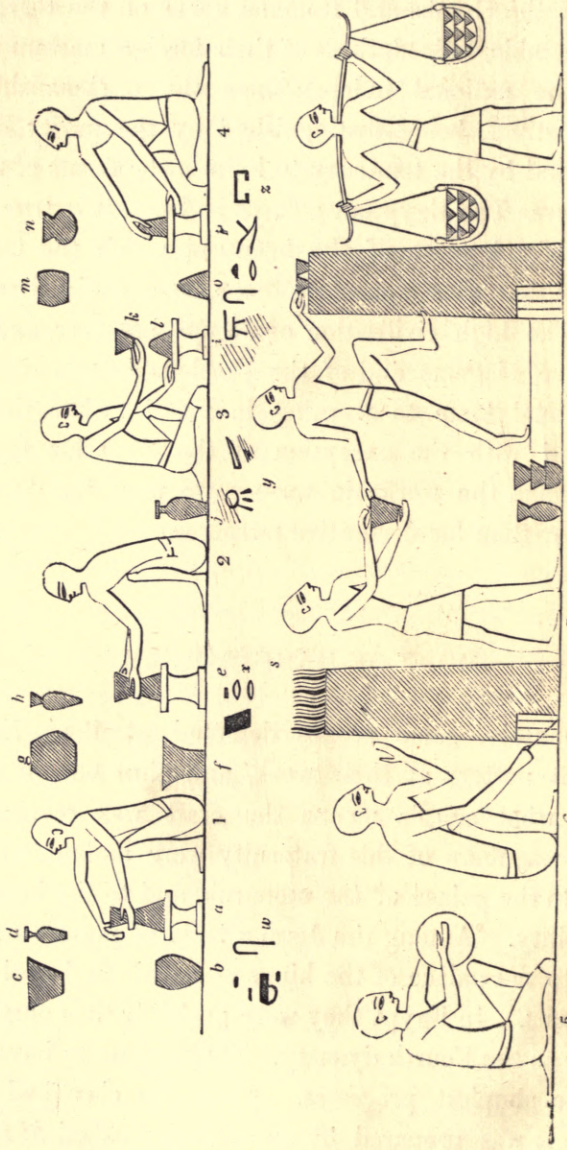
[1] Wilk. M. Cust., s. 1, vol. ii. p. 107.
[2] Ibid. p. 388.
[3] Ibid. p. 391.
[4] Ibid. 393-9.
[5] Ibid. iii. p. 174, No. 364, p. 311, No. 385.
[6] Ibid. iii. p. 181, No. 367.
[7] Ibid. p. 183, No. 368.
[8] Ibid. p. 315, No. 387.
[9] Ibid. p. 341, No. 394.
[10] Rosellini, M. C., xlix.
[11] Ibid. M. C., l, 2 a. Wilk. M. and C., ser. 2, vol. i. or iv. p. 130, 441, p. 139, No. 444; Rosellini, M. C., l. 1 a, 2 c. xxvii. xxxi.

smallness of the neck and orifices. After the subjugation of Egypt by the Greeks and Romans, some of the Egyptian vases resemble, indeed, those of their foreign masters ; but during the national independence the workmanship is totally distinct, being distinguished by the purity of its outline, and by the tendency to imitate the forms of fruits and flowers. The Egyptian potters had not, it is true, that highly refined sense of the beautiful which the Greeks possessed, but they were by no means entirely destitute of it. The high civilisation of Egypt, however, and the abundance of gems and of the precious metals, directed the national taste to working in metal rather than in clay ; and with the exception of the Egyptian fayence or porcelain, the works in terra-cotta were for domestic use rather than for decorative purposes.

MODE OF MANUFACTURE.

Fortunately, some scenes depicted at Beni Hassan represent potters at their work, and thus enable us to see by what simple means the craft was carried on. Various members of this fraternity were undoubtedly attached to the palace of the monarch, and to the houses of the nobility. Among the Jews a body of potters was attached to the palace of the kings of Judah, and worked in its gardens. In Egypt they were probably thus employed as early as the Fourth dynasty. They appear to have used only the simplest processes. After the clay had been dug up, it was prepared by an operation called *hi hat*, or "kneading" with the feet. A workman rolled out the

paste or unbaked clay, which is coloured in the paintings



No. 16.—Pottery. From a Tomb at Beni-hassan.

of a deep gray, to prepare it as a lump to be laid on the

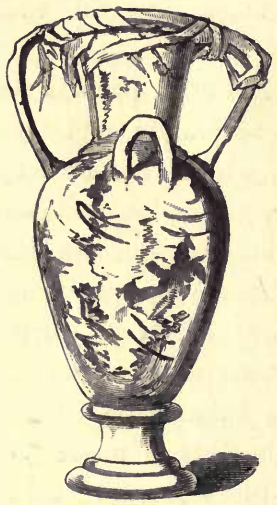
wheel. Making it was called *spa* or *sapi*. Masses, of convenient size, were then taken up, and placed on the wheel. This consisted of a flat circular, or hexagonal, table, placed on a stand, and appears to have been turned with the left hand, whilst the vase was shaped with the right. The potter either sat on the ground or on a low stool to turn the spindle. The chuck was formed by the lower part of the mass; indeed, it would seem as if the wheel marked 1, 2, 3, which revolved on a pin, was turned occasionally from the chuck. Cups and other vessels were hollowed out with the thumb or finger, and the vase fashioned externally with the hands.

The mode of making the handles and other parts is not represented; but they were made separately, and then stuck on, as well as the ornaments, which were made by another class of workmen. The larger dishes and pans were made with the hand. The furnace, which was a blast one, consisted of a tall cylindrical chimney, 6, 8, in which the fire was probably placed half-way up, and a current of cold air admitted by a grating beneath, so as to drive the flames through the top of the chimney, which has been conjectured to have been almost two metres, or 6·56014 English feet high. When the vases were baked they were carried away in baskets, slung on a pole, and borne across a man's shoulder.[1]

In general such vases were adapted for culinary and other purposes; but for those which were used for entertainments, or which stood in the domestic apartments where they could be seen, some kind of decoration seems

[1] Rosellini, M. C., l.; Brongniart, Traité, Pl. iii.; Wilkinson, Man. and Cust., i. p. 164.

to have been required. The simplest decorations were annular bands, of a black or purple colour running round the body or neck.[1] In some cases a wreath was painted round the neck;[2] and certain jars and bottles have the representation of a collar pendent from the shoulder of the vase, painted in blue, black, and red.[3] Others are coloured entirely with broad bands, of a faint purple and black colour. Occasionally the annular bands are united by hatched lines,[4] and sometimes, but very rarely, a few leaves are painted on the vases.[5] The most elaborate mode of colouring was to paint the whole vase with a ground, in distemper, —sometimes blue, with festooned bands of narrow lines of white, red, and yellow colour—and then to cover it entirely with a resinous varnish, to which time has imparted an orange colour.[6] Thus prepared they were humble imitations of the opaque glass vases —the Egyptian murrhine—and are considered to have been placed in the tombs instead of the real ones, which the relatives of the dead desired to retain. Others were coloured white and marbled with white and black lines, or else



No. 17.—Painted Vase of Unglazed Ware. Egypt. Room, No. 4887.

[1] Rosellini, M. C., liii. 19—26; liv. 51; lv. 67-8—72—86-7, &c.; lvi. 124.

[2] E. R., 4897, 4898.

[3] Rosellini, M. C., liii. 16, 17, 18; lv. 62; Lepsius, Denkm., ii. 153.

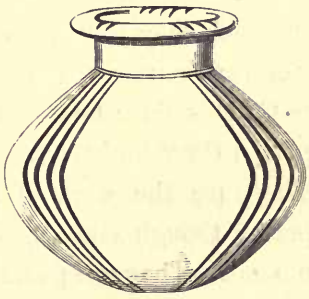
[4] Rosellini, M. C., lvi. 117.

[5] E. R., 4913, 4885.

[6] Rosellini, M. C., liv. 61. Cf. Leemans, Mon. Ég., lxii. 349; lxv. 404 405.

of a warm red colour, marbled with crimson or brown lines. These are also covered with the same resinous varnish. On some is painted a small tablet, containing an inscription with the names and titles of the deceased,[1] which is generally sepulchral in its tenor. Occasionally mere names of persons are found in these inscriptions; but sometimes the substances contained in the vases, or their destination, are mentioned. The highest efforts of the artist seldom exceeded a stiffly-drawn lotus or papyrus flower, or a fanciful ornament. The cylindrical vases with rounded bases, used to drink water, were decorated with painted collars or wreaths.[2] A more elaborately painted vase is given by Rosellini from the wall-painting of a tomb at Thebes. It is an amphora with a yellow ground, on which, in red and blue outline, are depicted calves disporting amidst shrubs and a bunch of pendent lotus flowers.[3]

No. 18.—Painted Jug. Egypt. Room No. 4936.



No. 19.—Painted Vase. Egypt. Room No. 4910.

[1] E. R., 4875; Minutoli, Reise. Taf. xxxi. fig. 8. Leemans, Mon. Ég., lix. 250, 251.

[2] Rosellini, M. C., liii. 16–18. Leemans, Mon. Ég., lxiii. 367.

[3] Ibid. lx.

It is a distant approach to the vases of the style called Phœnician found in Greece. The colours were laid on after the vase was finished, in water-colour or tempera, and the vases were not returned to the furnace, like the Grecian, in order to vitrify them. Several dishes or bowls are ornamented inside with single figures, or processions of deities, drawn in white or black outline.[1] These scrawls are far inferior in drawing to the efforts even of archaic Greek art. It is evident that the potter's art held a very low position in Egypt, and that the occupation was pursued by servants or slaves.

I have already mentioned that the colour of the paste varies from a fine red to a pale yellow, and that this diversity is said to depend on the baking, or on the quantity of iron present in the clay. The vases are exceedingly soft, easily scratched with the nail or cut with a knife. Their size varies from 3 or 4 feet to a few inches in height, and their shapes are too numerous to specify in detail. All these vases were taken out of the sepulchres in which they were placed as part of the furniture of the "eternal houses" of the dead.[2]

Of this finer terra-cotta the Egyptians made at a later period those votive figures called *sigillaria* by the Romans. They are the work of the modeller rather than of the potter, though some appear to have been pressed out of models. They are generally hollow, open at the base, and with a hole in the back, commonly of the thickness of a finger, to admit of their being hung upon a wall. They were whitewashed with a coat of fine lime, upon which

[1] Leemans, Mon. Ég., Pl. li.—liii.

[2] Cf. Rosellini, M. C., t. iii. p. 315; Ab. d'Allatif, Rél. de l'Égypte, lib. i. c. iv. p. 199; Passalacqua, Cat. Rais.

were painted gaudy colours in tempera. Thus prepared, they were fit either for the votive gifts of the pious, the decorations of the tombs, or the toys of the child. In this respect, then, they resemble the modern plaster of Paris figures, which embellish our gardens and houses, the shrines of the Virgin, and the nurseries of children. Those found in Egypt are nearly similar to those discovered in Greece or Italy, except that they are of a coarser style, and more frequently modelled in the form of Hellenised Egyptian deities. Of these, Isis and Horus, or Harpocrates, are the prevalent deities, though we occasionally find a Serapis.[1] These figures are often characterised by a prurient indecency, which would seem to have had a satyrical, rather than a religious, motive. Besides these are figures which are, unequivocally, caprices of the artist, and exhibit a corrupt tone of public morals. Such examples are not exceptions, but rather the rule. The greater portion are of the period of the Roman domination; and some are so inferior in design and execution, that they may be as late as the appearance of the Gnostic and Marcian heresies. They chiefly came from Alexandria, Coptos, and Memphis.

LAMPS.

The lamps[2] are generally of a coarse brown clay, imperfectly baked,[3] of the usual shoe shape of the Roman lamps, with a place for a single wick, and a hole in the

[1] Descr. de l'Égypte, A., vol. v. pl. 72, No. 11; pl. 86, Nos. 2, 6; Pococke, Travels in the East. Fol. London, 1743, I. pl. lxiv. p. 214; Leemans, Mon. Ég., pl. xxiv.–xxvii.

[2] E. R., 5183–5228.

[3] Descr. de l'Égypte, A., vol. v., pl. 73, 6. 76, 18, 19. 78, 15, 17. 86, 63. 89, 28; Leemans, Mon. Ég., pl. lxxiii.

body of the lamp to pour in the oil. They seem to have been made by pressing the terra-cotta into a mould. Their black and burnt nozzles indicate their former use. They were mounted upon candelabra, placed in stands, suspended from the ceiling by chains, or else hung by a hook from the wall. None are earlier than the Roman Empire, and most of them were made after the introduction of Christianity into Egypt. It is very usual to find the upper part modelled in the shape of a toad. Some have eagles, palm branches, and other ornaments, but none are decorated with the curious mythological and other subjects found on the Roman lamps. Those of the Christian period have[1] on their upper surface a border of crosses and other ornaments stamped in a low bas-relief; and round the upper edge are sometimes found inscriptions, such as, Θεολογια Θεου χαρις, "Theology is the grace of God;" φως εκ φωτος, "Light of light;" Η αγια χρυστινα, "The holy Chrystina;" ΤΟΥ ΑΓΙΟΥ ΚΥΡΙΑΚΟC, "Of the holy Cyriacus;" in language more orthodox than grammatical. Some of these Christian lamps are of a better ware than the earlier ones, being redder and brighter, and of a finer grain. But, as a general rule, even this branch of the art seems to have been in a very low condition in Egypt, and certainly inferior to its state in Rome and the provinces of Greece and Asia Minor. There are none of a style of art resembling that of the age of Herodotus, and which could have been used in the grand illumination or feast of lamps which he mentions.

[1] Private plate of Mr. Sams' Collection, Title-page; E. R., 5207, 5208; Agincourt, Sculpt. Ant., xxii. fig. xiv.

ARCHITECTURAL ORNAMENTS.

Among the ware in use during the period of the Roman domination, are objects in the shape of pine-cones, of a thick solid material and with a small neck and orifice, resembling vases. Their bodies are stamped with ornaments of fleurettes and scales, which have been impressed with a small metal punch. Their colour is black, their substance hard, and their appearance resembles the stone ware. Their use is unknown, but they have been found at Palmyra, as well as in Egypt. It is improbable that they should have been used for vases, as their capacity is not sufficient to hold anything, except a little antimony to paint the eyes. It appears that they were architectural ornaments, and were suspended round shrines, under the cornice, by a plug inserted into the orifices. They probably represent clusters of dates. On a papyrus, in the British Museum, pendants of bunches of grapes are represented, disposed in the same manner, under the cornice, round the shrine of Osiris, who was doubtless considered as the inventor of the vintage, or revealer of the vine.[1] It is doubtful if these vases are anterior to the fall of the Roman Empire.

[1] E. R., 48688–73. Descr. de l'Égypte, A., vol. v., pl. 76, 8, 16.

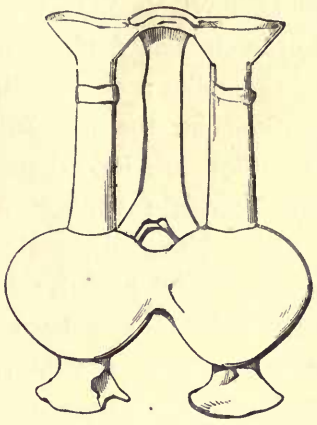
POLISHED [*LUSTRÉ*] POTTERY.

A further improvement in the art consisted in polishing the vases. M. Brongniart regards polished vases as forming another class. It is difficult to determine whether this polish was produced by a vitreous glaze so thin as almost to defy analysis, or by a mechanical process. M. Brongniart considers that one of the entrail vases which he examined derived its polish from mechanical means, and that some vases of the fine red ware owed their lustre to a fine alkaline glaze. In another specimen of dark clay, he discovered that the polish was owing to a varnish of an organic nature. Another mode of polishing consisted in covering the body of the vase with a coating of lime, which was then polished, and thus gave the vase a white or cream-coloured appearance.

The material of which the polished vases are made, is finer than that of the vases previously described, and is sometimes as hard as sandstone. It is generally of a pale red colour; but in some instances it is brown, black, or of a vermilion colour throughout. As a general rule, these vases are more finely shaped and more carefully baked than those of the first class. Being also probably rarer, their smaller size and superior durability and portability have caused them to be preserved by archæologists and travellers.

Different clays were applied to particular uses. The cruse, or ancient Egyptian lecythus, a vase adapted for holding a small quantity of liquid, probably oil to feed

lamps, or medicaments of which only a small quantity was required, was of a brown or black paste. These vases seem to have been in use in Palestine, one having been found amidst the ruins of Tyre ; and their clay and varnish[1] enable us to comprehend the nature of the Semitic potteries. Some are of a light red coloured paste.[2] A peculiar variety of this vase are the double lecythi, the bodies of which are united by a band.[3] All these vases have globular bodies, tall narrow necks, and small mouths. Other vases, as well as jugs or bottles, with oval bodies and narrow necks, are made of a black clay, and one specimen, with a compressed globular body, has a lustre indistinguishable from the lustrous glazes of Nola and Vulci.[4] Among this polished ware, but of pale red clay, covered with a white cretaceous coat, are tall jugs or bottles with long necks, oval bodies and pointed bases, like the λάγηνος, or lagæna. They are such bottles as the stork might have devoured his feast out of in the presence of the disappointed fox or jackal of the fable.[5] Another kind of jug, some specimens of which still contain a



No. 20.—Double Cruse of Glazed Ware. Egypt. Room, No. 4824.

[1] Brongniart et Riocreux, Mus. de Sèvres, pl. xiv. 8, p. 60, 474.
[2] E. R., 4818, 4819.
[3] E. R. 4825.
[4] Ibid. 4812. This unique vase is probably Greek.
[5] Ibid. 4828, 4829.

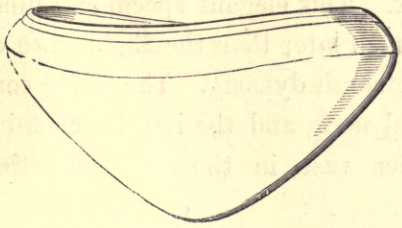
fragrant and balsamic preparation, had a compressed body and wide open mouth, in order to allow an easy flow of the viscous fluid which they contained.[1] These vases sometimes have two handles, like amphoræ or diotæ.[2] Smaller vessels of this shape are found united by a band to the circular double-handled aryballi, evidently for uses of the toilet; one holding the ointment, the other the perfume for the fair Zuleikas of Egypt. It is evident that these are imitations of the more valuable alabaster and porcelain vases. All the terra-cottas are covered with a white chalk coating. The aryballi, or vases with a compressed globular body and two small handles, are supposed to have been toilet vases.[3] They are generally made of a pale red clay, but are often covered with a cretaceous coating. Perhaps the idea of these vases was taken from the pendent fruit of the pomegranate, a favourite emblem. Their necks are short in proportion to their handles, and their handles reach from the shoulder to the lip, which is always turned with a ridge. The more elegant vases of this class were of the enamelled earthenware, but many were obliged to content themselves with polished terra-cotta.[4] At a late period of the Roman Empire they are of a flat compressed shape in unpolished terra-cotta, with the figure of a man holding a lion by the tail with both hands, modelled upon them, and have crosses [5] at the sides. One lecythus in the Museum has no handles, and is of a black paste.[6] There are a few vases of this style, with two or more

[1] E. R., 4935–38.
[2] Ibid. 4904.
Ibid. 4845–57.
[4] Ibid. 4848-54.
[5] Ibid. 5230-34.
[6] Ibid. 4804 b.

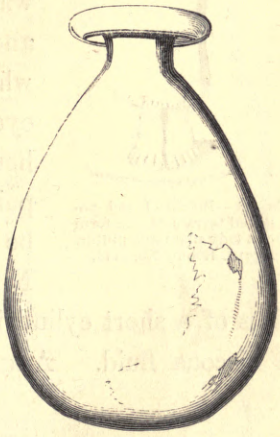
handles, resembling those of the unglazed ware,* but of small proportions,[1] and a tall egg-shaped vase with two small handles at the side, the giant of its class, seems to have been designed to hold a large quantity of some substance. The ampullæ vases are common.[2] Their colour is either white, with a cretaceous coat, or else red, like the Roman ware.[3]

RED VARIETY.

The red ware was essentially a polished ware, if we may judge from the majority of specimens of that



No. 21.—Bowl of red polished ware. Egypt. Room, No. 5120.



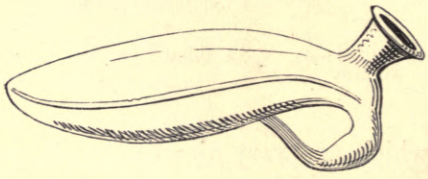
No. 22.—Jar-shaped vase. Egypt. Room, No. 5154.

description, which are very abundant. It generally consists of fine and small vases like other polished and

[1] E. R., 4843.
[2] Ibid. 4948-51.
[3] Ibid. 4839.

glazed ware; and was doubtlessly used for culinary purposes. It was probably the oldest of all Egyptian pottery. Its grain is red throughout, and the exterior surface is not heightened with coloured glaze, which gives it a deeper and warmer tone. The vases made of it were choicer specimens than those made of the first class of unglazed ware. M. Brongniart[1] has published one in the shape of Isis suckling Horus. In the collection of the British Museum is an exquisitely modelled vase of this red ware, representing a female standing and playing on a guitar, *beni*,[2] which she holds under her arm. Her eyebrows and the accessories of her dress are touched up in black paint. This elegant specimen cannot be much later than the Eighteenth or Nineteenth dynasty. The orifice consists of a short cylindrical neck, and the interior contains a viscous fluid. Another vase in the same collection

No. 23.—Bottle of red polished terra-cotta, in form of a lady playing a guitar. Egypt. Room, No. 5114.



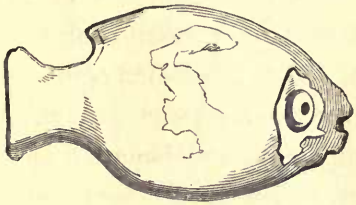
No. 24.—Gourd-shaped Vase. Egypt. Room, No. 5117.

has been supposed by Sir J. Gardner Wilkinson to have

[1] Brongniart, Traité, Pl. xxi. 2.

[2] B. M., E. R., 5114.

been adapted for placing on the thumb of a painter, or of a scribe,[1] and to have been intended for holding a little



No. 25.—Vase of red terra-cotta, in shape of the fish Chætodon, or latus. Egypt. Room, No. 5116.

water with which to moisten his ink; on it is inscribed, "for the existence of An," the end of a sepulchral formula. A third is in the shape of the fish chætodon, and the fourth and last vase represents a lamb couchant, and is of the Roman period. Two stands or tables, trumpet-shaped, measuring about three feet high, and hollow throughout, are in the British Museum.[2] Similar stands are occasionally represented in the hands of functionaries, with offerings on them, which they hold out to divinities. There are also bowls of this ware of the usual shape,[3] and some with the lips bent inwards, as if to prevent liquids from overflowing. Others, of a flatter shape, have on them processions of deities traced in outline,[4] apparently to show that they were destined to sepulchral or religious uses. Besides these vases, there are cups, apparently for drinking, and

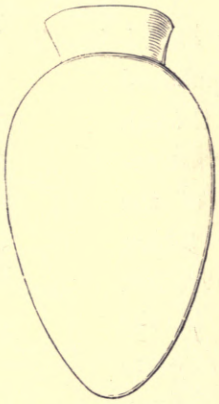
No. 26.—Wine jug of polished red ware. Egypt Room, No. 5173

[1] E. R., 5117. Ibid. 5118-19.

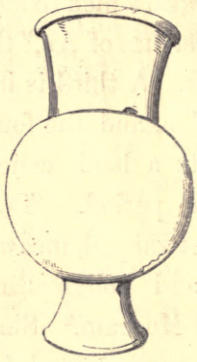
[2] Ibid. 5120.

[3] Ibid. 5130-41.

others similar in shape to the elegant vases of arragonite, which still contain traces of the precious unguents which they held. There are also jugs of a very elongated shape, with a narrow neck, resembling the lagæna,[1] which are generally of the red polished ware, and rarely of any other, and still contain a viscous vegetable fluid, which has not yet been analysed,—perhaps the lees of wine. The bottles for water, which were placed under, and not upon



No. 27.—Fine glazed red ware. Egypt. Room, No. 5164.

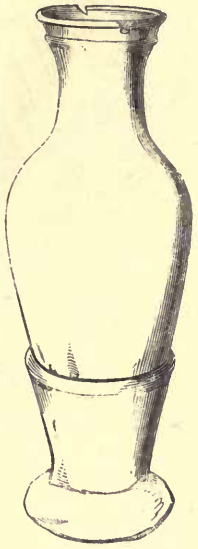


No. 28.—Balsam vase of red ware. Egypt. Room, No. 5167.

the table, were also of the same ware. Their body is oval, with a tall and wide neck, and they were placed upon hollow cylindrical stands.[2] Some other vases of smaller dimensions, but which must have been also placed upon similar stands, probably held other liquids for the table.[3] Those which are provided with side handles seem to have been made for carrying or suspending. As a general rule, they are all of a more valuable kind of

[1] Brongniart, Traité, xxi. 4.
[2] E. R., 5173-76.
[3] Ibid. 5178.

ware, and of more careful execution and finish than the yellow and pale vases, which have neither polish nor glaze. This ware is, however, after all, far inferior to the red pottery of the Romans, presenting neither the compactness, the bright glaze, nor the clean fracture. It is soft and tender, easily scratched with a knife, but undoubtedly possessing the required property of cooling the liquids which were poured into it.



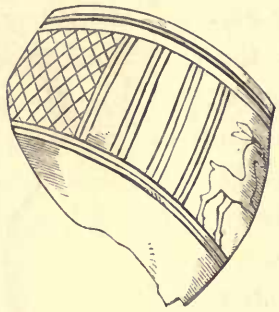
No. 29.—Bottle in its stand of polished red ware. Egypt. Room, No. 5718.

The analysis of the red ware, according to M. Brongniart, is, Silica, 56·13; Alumina, 18·54; Oxide of Iron and Mangnesia, 9·60; Carbonate of Lime, 5·24; Manganese, 1·07; Water, 5·56; Carbonic Acid, 4·46. It is not certain whence the clay was procured of which it was made, and it was so easy to transport it down the Nile, that no conclusion can be drawn from local finding. Some, indeed, of these vases were found in the cemeteries of Thebes.

GRÆCO-EGYPTIAN VASES.

The vases made after the subjection of Egypt by Alexander form a separate class, distinguished by their colour, ornaments, and texture, but belonging to the class of polished or glazed vases. The texture of this ware is, in some specimens, very coarse, and mixed up with grains of white

calcareous stone, or of grey argillaceous schist, while in other instances it is finer and more homogeneous. Its external colour is of a pale tone, either grey or rosy, or else of a brick red or of a deep grey. The inner clay is of a pale dull red colour, equally diffused, and in thick pieces, it is externally red, and black at the centre, the colours running into each other and indicating the action of the fire. The vases are painted with bands, spirals, animal forms, flowers, and architectural ornaments in red or black mineral colours,[1] which adhered in the baking to the body of the vase. These colours are not affected by the action of water, fire, or acids, although the ware itself, apparently from the cretaceous nature of its body, is more or less injured by all these agents. The vases of this class are generally well made, but do not exhibit the great beauty of outline discernible in the vases of the pure Egyptian epoch. They are chiefly large jars,[2] or bowls for liquids or viands. Some are found of a peculiar shape, having a globular body, cylindrical upright neck, and handle from the body to the neck;[3] vases of the same form have, however, been discovered in the sepulchres of the Ramessid monarchs of the Twentieth dynasty.[4] Another vase referable to this class is a tall upright cylindrical jar, with



No. 30.—Fragment of a Græco-Egyptian cup. Egypt. Room, No. 4863.

[1] Brongniart, Traité, p. 500; Mus. Cer., tav. xiv., Nos. 14–19, E. R., 4863–65.

[2] Ibid., xiv. No. 23.

[3] E. R., 4855–58.

[4] Rosellini, M. C., lix. 3.

a pointed base, having round the inside a ledge perforated with a row of small holes ; perhaps it was destined to hold flowers. On the exterior it has paintings of the phœnix and flowers of the papyrus.[1] These vases principally come from Coptos.

It is owing to the circumstance of the Egyptians depositing these vases in their tombs, filled with various kinds of food and other substances for the future use of the deceased, that so many in a perfect state have been preserved. In them have been found corn, barley, lentils, the dates of the doum palm, the fruit of the mimusops, that of the balanites, or heglyg, eggs, and the clayey sediment of Nile water : as well as traces of articles of luxury, or medicaments, such as a thick viscous fluid, the lees of wine, fragrant solid balsamic and unctuous substances, asphalt, a paste composed of bitumen combined with some other material, a snuff-coloured powder, and chopped straw. The celebrated historical papyri of M. Sallier were said to have been found in vases, and the Greek ones of the Turin collection came from these fictile repositories in the tombs of the western bank at Thebes. In fact, vases answered, at that period, the purposes for which caskets or boxes are employed now. It would be an endless task to attempt to detail all their manifold uses, as they were the silent companions and humble ministers of all classes, from their cradles to their graves.

[1] E. R., No. 5282.

INSCRIBED TILES.

One of the most singular modes of employing this pale glazed ware of the Græco-Egyptian class, was for writing on it, for which, sometimes, the yellow ware was also used. In the tombs of the kings and other places, slices of calcareous stone have been found, on which have been sketched figures of deities or other subjects, resembling the working sketches of a painter, as well as inscriptions, chiefly in the hieratic character.[1] At the Roman period inscriptions were often written upon potsherds, or trapezoidal fragments of vases about two or three inches square. Many of these pieces have their inner sides turned in concentric bands, as if they had originally formed part of cylindrical vessels, or the necks of jars. The same custom prevailed among the Copts, and many of these fragments have Coptic inscriptions on them. The prophet Jeremiah speaks of drawing a city upon a tile, which shows that a similar custom obtained among the Jews; and the Chinese school-boy still learns the difficult characters of his language by tracing them upon a similar object.[2] The Egyptian inscriptions have been written on them in the usual black ink with a thin writing-reed. Inscriptions in the hieratic or Egyptian writing-hand are not common; they are chiefly religious.[3] Those in the demotic or popular writing, which was used after the Persian rule till the close of the first century of our era,

[1] E. R., 1-2-10; Young, Hieroglyphics, Pl. 53, foll.

[2] Morrison, Chin. Gram., Preface.

[3] E. R., 5643, 5644.

are probably receipts; but their contents have not yet been explained.[1] The Greek inscriptions on those brought principally from the Roman stations of Syene and Pselcis, commencing with the reign of Vespasian and terminating with that of the Antonines, consist of short memoranda, receipts, and epistles. Those from Syene are acquittances by the tax-gatherers (πρακτῆρες ἀργυρίου) and publicans (μισθώται) of "the sacred gate of Syene" for payments of the tax paid by craftsmen (χειρωνάξιον) or contributions (μερισμὸς).[2] One more curious than the rest, is an acquittance from Antonius Malchæus, the port-admiral, to Harsiesis, a goose-feeder.[3] Those from Pselcis are receipts of the soldiers to the commissary for their rations.[4] Most of these were written by clerks, and, from the fact of their being found in duplicate, it is probable that they were used as tallies—one copy being kept in the public office, and the other given to the payer, which accounts for their discovery near the stations. One is a letter written about the time of the reign of Severus. In the chapter which treats of the pottery of Assyria and Babylon we shall have occasion to advert to a similar practice.

The Coptic inscriptions are almost all religious, with some few exceptions consisting of memoranda or short letters; and probably belong to the age of Constantine. They are not dated either by indictions or by the Dioclesian era.[5]

[1] E. R., 5677–5760; Young, l. c.

[2] E. R., 5790–5849; Böckh, Corp. Ins., Græc., No. 4863 b,–4891; Minutoli, Reise, xxxii, 17; Young, Hieroglyphics, Pl. 53, 54, 55.

[3] E. R., 5790; Böckh, l. c. 4864.

[4] Niebuhr in Gau's Nub. Tab. viii. ix. p. 18–20; Böckh, Corp. Ins., No. 5109, p. 458.

[5] E. R., 5863–5894.

CHAPTER II.

Glazed Ware—Analysis—Glaze—Colouring matter—Use of glazed ware in architecture and inlaying—Vases of various kinds—from the Sarabut El Khadem—Greco-Egyptian vases—Inscribed tiles—Toys and draughtsmen—Amulets, beads, bugles, pectoral plates, scarabæi, &c.—Small figures of the gods—porcelain finger-rings—Sepulchral figures—Glazed stone vases rings and other ornaments of this material.

GLAZED WARE.

HITHERTO we have been treating of that kind of Egyptian pottery which was unglazed, and which, consequently, being only used for common and domestic purposes, did not require any high degree of skill in the potter. We are now about to examine those kinds to which the Egyptians applied a vitreous glaze, and which represented the porcelain of the present day and the fayences of the middle ages. The term porcelain, however, which archæologists and others have applied to this ware, is not strictly correct, since it exhibits neither the translucence, the compactness, nor the hardness of that substance. Nor can it be defined as glazed terra-cotta, since the body of the ware is of a different substance from that material. It is of a white or grey colour, and of a sandy, friable texture, the particles of which it is composed being hard, but having little or no cohesion. The constituent parts consist of silica and alumina, carbonate of lime, magnesia, oxide of iron, and water; but the analyses present results

so different, that no very satisfactory conclusion can be drawn as to the true proportions of the substances employed. These were, probably, different, according to the manufactory, and the period in which the ware was made. The clay used, however, was only just sufficient to hold the sand together; and a small quantity of soda found in it seems to have been introduced to effect the glazing. Its specific gravity is 2·613, and it is not fusible even at a white heat. This paste, or body, which was the core of the glaze, could have very little plasticity, presenting a gritty, sandy mass, difficult to form into vases, and concave pieces turned on the wheel; it was, however, more easily stamped in moulds, in the shape of small figures of various kinds. The reason why the Egyptians used this kind of paste appears to have been that their argillaceous clays would not combine with their siliceous glazes. When placed on vases of the kind described in the preceding chapter, this glaze would have bubbled, peeled, scaled, or fallen off. The use of lead in glazing had not yet been discovered, and the siliceous glaze required to be held by other siliceous particles, which were all retained in a granular state by the clay.[1] When the object had assumed the intended shape, the glaze was laid on. It was composed of silica—probably a finely ground or triturated sand, and soda, to which were added certain metallic oxides to produce the colour required. For the fine celestial blue, which is still the admiration of all who view it, and scarcely rivalled after thirty centuries of human experience, an oxide of copper was employed.[2] The green

[1] Brongniart, Traité, i. 505.

[2] Boudet, Notice Historique de l'Art de la Verrerie né en Egypte; Descr. de l'Égypte Antiq. Mem., t. ii. p. 17.

glaze, which, in many instances, seems to be the blue changed by the effects of time, is also stated to have been produced by another oxide of the same metal. The red glaze, but rarely seen, is conjectured to be a protoxide of copper; the violet, to be formed by an oxide of manganese, although capable of being produced by gold. Yellow was, perhaps, made with silver; the white glaze with tin, or a white earth.[1] No very recent analysis has, however, been made; and it is to be regretted that we are compelled to acquiesce in the conjectures of archæologists, rather than to adopt the tests of chemists.[2] Of these colours the celestial blue is the predominant one, the rest being occasional varieties, used for objects made in the Greek and Roman epochs, when foreign ideas and tastes had superseded the genuine national feelings. The glaze is often thick and tender, susceptible of injury from the action of air, and liable to become covered with a saline efflorescence; it only partially resists strong acids. From the impression of linen cloths[3] which some objects bear, it would seem that the glaze was laid on with pledgets of linen, unless these were used in the furnace to prevent the adhesion of contiguous pieces. The application of this porcelain in the arts was very extensive. It was highly prized, and was esteemed valuable enough to be exported—objects made of it having been found in Greece and Italy: but of the technical means employed in its preparation there are no representations in the sepulchres. It is as old as the Sixth dynasty. In all cases where

[1] Passalacqua, Cat. Rais., p. 254, 258, and foll.

[2] See, however, the general account of this ware. Mus. Pract. Geol. Cat. p. 32.

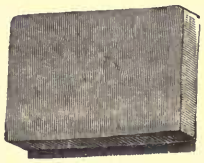
[3] Compare, for example, specimens, B. M., E. R., No, 1120-27, on the back of which are the traces of linen.

beauty of decoration was required, and the object was not much exposed to the influence of moisture, this elegant material was used.

TILES AND INLAID OBJECTS.

One of the earliest instances of its application is to decorate the jambs of an inner door of the Pyramid at Saqqara, in the style of the chimney-pieces plated with Dutch tiles which were in fashion about half a century ago. The tiles are two inches long by one broad, and almost an eighth of an inch thick.[1] Some are of a bright blue colour, slightly convex on the exterior, having a plate behind which was perforated horizontally, and was let into a layer of plaster—a wire having been probably run through the tiles to secure them to the jamb. They

No. 31.—Tile for inlaying, inverted to show manner of insertion. Egypt. Room, No. 2440.



No. 32.—Inlaying tile of dark porcelain, from the Pyramid of Saqqara. Egypt. Room, No. 2445.

seem to have been made expressly for the doorway, for some of them have numerals in hieratic characters at the back. The tiles are rectangular, bevelled inwards, so as to fit into plaster.[2] They are of a dark colour, almost black, and thinner than those just described.[3] A

[1] E. R., 2437-42.

[2] Vyse, Journal, iii. 45; Minutoli, Reise zum Tempel des Jupiter Ammon, s. 405—407; Taf. xxviii. fig. 6, a, b, c, 7, 8; Segato, Saggi Pittorici, fol. Fir. 1827, fasc. ii.

[3] E. R., 2444, 45.

tablet in Lord Belmore's collection[1] had the usual representation of the cow of the goddess Athor, inlaid in blue porcelain on the calcareous stone in which it was sculptured. The early statues of Egypt, seem, like the acrolithic ones of Greece, to have been often composed of different materials, such as ivory and ebony, or wood and porcelain. When porcelain or vitreous pastes were inlaid, the portions made of this material were the extremities, as the fingers and toes, the beard and eyes, and parts of the dress, such as the collar round the neck, the bracelets, and anklets. One of the finest specimens of this application of porcelain in inlaying, is a head-dress or wig, found at Thebes, which formed part of a small figure of a king,[2] probably about three feet high. The mass of which it is composed is of a deep blue colour, the fashionable head-powder of the day being probably of that hue. So regular is the arrangement of the curls, that they appear to have been pressed out of a mould. A rich fillet or diadem which passed round the head, is inlaid with small tesseræ about half an inch long, and one-eighth of an inch wide, of bright red paste, imitating jasper and gilded porcelain. The royal asp or uræus is wanting. It was secured on the statue by a plaster of fine lime, and must have presented an appearance like the Lucca della Robbia ware. In the collections of the British Museum is a beard of deep blue porcelain, probably from a mummy case,[3] and some fingers and toes,[4] for inlaying into a figure. The ends consist of long plugs, and the pieces were fixed in with pins of glazed ware. Sometimes

[1] See Plates 7, fig. 1.
[2] E. R., 2280.
[3] E. R., 6894.
[4] E. R., 2409–2418.

only a part of the inlaid work was in porcelain; thus in the coffins belonging to the mummies of Tenamen[1] and

No. 33.—Beard of blue porcelain, probably from a mummy-case. Egypt. Room, No. 6894.

No. 34.—Porcelain Finger for inlaying. Egypt. Room, No. 2408.

No. 35.—Coffin of Horus; eyes and beard inlaid with porcelain. Egypt. Room, No. 6659.

of Horus,[2] in the Museum, the eyes have only their brows and lids of blue porcelain, the white being composed of ivory, and the pupils of obsidian;—while in the coffin of Horus, a priest, the plaits of the beard are inlaid with paste or blue composition. Even at an earlier period, when the coffins were made in the shape of rectangular chests or boxes, the two eyes, called the symbolical eyes, inlaid into the sarcophagi, were of various substances,[3] and without doubt occasionally of blue porcelain.

Besides the inlaying of coffins, porcelain seems to have been applied in the same manner to a variety of domestic objects. A box of dark wood, in the British Museum, which was taken out of a sepulchre at Thebes, has at the sides, and on the cover, a square border made of rect-

[1] E. R., 6660. [2] E. R., 6659. [3] E. R., 6654.

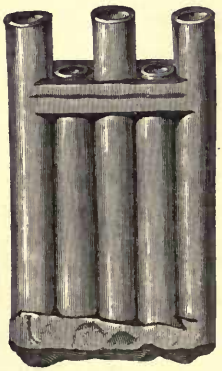
angular tesseræ of blue porcelain, alternating with similar pieces of ivory, stained red.[1] We meet with several objects which were evidently inlaid into various articles, either used as furniture, or for sepulchral ornaments. These have a bas-relief on one side, and a rough flat surface on the other, enabling them to adhere by a mordant to the wood or other substance to which they were attached. Among examples of this class may be cited a small seated figure of a hawk-headed deity, so vitreous as to be almost a paste;[2] a kneeling figure of Isis, deploring the death of her brother Osiris;[3] some uræi,[4] or serpents; a representation of the heavens,[5] and various legs, arms, and heads of deities or monarchs, in a thick opaque glaze, of a dark red colour, intended to imitate red jasper.[6] The pectoral plates,[7] called *uta*, described below, were also often inlaid with narrow borders of coloured porcelain, and even the whole figures of the gods and other emblems upon them, are composed of pieces of the same material, which formed a coarse mosaic.[8] The art was also applied to minute objects. An excellent little specimen of a scarabæus, about an inch long, in the possession of the Duke of Northumberland, has the body made of steaschist, covered with a vitreous green glaze, while the *elytra* are inlaid with coloured porcelain. There are in the British Museum two most remarkable pieces intended for inlaying. One is a tile of blue porcelain, six inches long by four inches wide, on which, in outline of a darker blue colour, is traced the

[1] E. R., 5897.
[2] E. R., 836.
[3] E. R., 836.
[4] E. R., 1973–74.
[5] E. R., 2050.
[6] E. R., 6247–55.
[7] E. R., 7846–70.
[8] Cf. E. R., 7861–62, 66.

figure of a royal scribe, named Amenemapt, worshipping Osiris ;[1] the other, which is circular, has a curious representation of a spider in the centre of its web.[2]

VASES.

The vases made of this porcelain are of small size, and few in number ; for it was difficult to manipulate the coarse gritty paste into forms either complicated or of large dimensions. Few objects occur of a foot in height. Those made of it were rather ornamental than useful, and were not well adapted for the rougher domestic purposes. Some few, such as the bowls and deep cups, may indeed, upon special occasions, have held fruit or liquids ; but the smaller jars were apparently for holding cosmetics, and the boxes for salves or ointments. The cases which held the black antimony powder for colouring the eyes, called by the Egyptians *stem* or stibium, were sometimes of this ware. They are generally of cylindrical shape, in imitation of slips of reed, of which they were usually made.[3] A remarkable one of white porcelain, in the British Museum, is inscribed with the name and titles of Anchsenamen, the wife of King Amenanchut, one of the later kings of the Eighteenth dynasty.[4] Perhaps the small plinths, to which are attached rows of little vases, were adapted for some use connected with the toilet, or for holding drugs,



No. 36.—Stibium Case. E. R. 2610.

[1] E. R., 6133. [2] E. R., 6134. [3] E. R., 2610–11, 2588. [4] E. R., 2573.

although they have been generally supposed to be part of the painters' pallets.[1] Some of the other vases, such as the open-mouthed ones, seem adapted for unguents, while

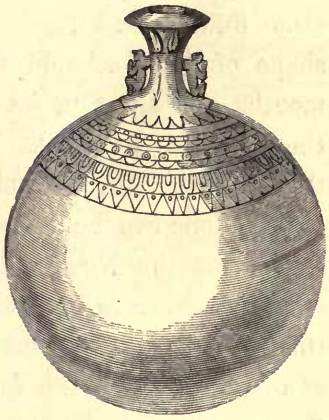
No. 37.—Painter's Pallet of blue porcelain. Egypt. Room, No. 5541.

No. 38.—Stand for four little vases. Egypt. Room, No. 5537. Rosellini, M. C., No. 80.

the smaller-sized bottles may have contained essential oils or perfumes. One vase, of elegant oval shape, resembling a cartouche, has two holes for red and black paint, and was decidedly used as an inkstand.[2] Some flasks made of this material are of a complicated form, the body being an oblate compressed sphere, the neck slender, the lip imitating the flower of the papyrus, the orifice of the mouth exceedingly small, as if intended to allow oil, or some similar thick liquid, to ooze out drop by drop. Round their necks is usually modelled the Egyptian collar called *usch*. There are generally two small handles at the neck, which sometimes represent apes seated and holding their fore-paws to their mouths, or else the head of the ibex; and at their sides are broad bands on which are inscribed lines of hieroglyphics, consisting of a short invocation to the principal gods of Egypt, such as Amen-Ra or Jupiter, Mut or Juno, Chons or Hercules, Phtha or Vulcan, Pasht, the wife of Phtha, and Atum Nefer, their son, to confer health or a happy time on the proprietor of the vase.

[1] E. R., 5537-39-40-41.

One of these vases in the Museum of Leyden has on it the name of Amasis, who reigned B. C. 569.[1] They are not of the fine blue porcelain, but of a pale or dull green, and sometimes of a bluish colour. They appear to have been imitations of vases in the precious metals, as their decorations resemble those of the gold and silver vases represented in the sculptures. The most singular fact connected with them is their discovery in the sepulchres of the Polledrara[2] in Etruria, amongst other remains bearing an Egyptian character. From their style, which is not of the best period of Egyptian art, it is probable that they were made about the age of the Psammetichi in the Twenty-sixth dynasty, or the seventh century B.C., when the Tyrrhenians[3] were masters of the seas, and obtained these and other trinkets from Egypt by their extensive commerce.[4] In colour and the texture of their paste they much resemble the half of a small box inscribed with one of the royal names of Amasis II., the last monarch of the Twenty-sixth dynasty, who fell into the power of the Persian monarch, Cambyses, when he conquered Egypt.[5] This box is decorated with winged figures of bulls and other animals, in the Assyrian style ;



No. 39.—Aryballos. Egypt. Room, No. 4770.

[1] E. R., 4767–78; Leemans, Mon. Eg. Pl. lxviii. 441.

[2] Micali, Mon. In. Tav. vii, fig. 4, 5, Abeken, Mittelitalien, s. 399.

[3] E. R., 4767–4777.

[4] Rosellini, M. C. lv., 81.

[5] E. R., 4766. Trans. Roy. Soc. Liter. vol. iii, p. 177.

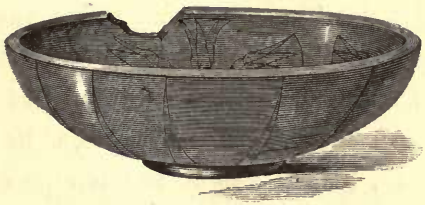
a proof of the ascendancy of the Chaldean religion in Egypt at the time of its manufacture.

Of similar ware, more compact in its texture, but of the same dull green varnish, are several small bottles in the shape of gazelles,[1] and porcupines,[2] with small circular mouths and short necks. Like those before described, they probably held oil. It is probable that no vases of this peculiar fabric are older than B.C. 900—800 ; at all events, none can be identified as being of an earlier age, for, during the Nineteenth dynasty, the bright blue fayence was more fashionable. An elegant little bottle of this ware has its side cut in six facets, and is ornamented at the angles with the representation of leaves.[3] Round the neck is a triple row of beads. Another of brighter blue is in the shape of a goose trussed ready for the table, the handle being ingeniously formed by the head and neck.[4]

A few vases of this ware appear to have been made for the sideboards of the powerful and wealthy, such as cups in the shape of modern wine-glasses, tumblers, and mugs, one of which being inscribed with the name and titles of a son of Rameses II., must have been specially made for his use. These cups are ornamented with lines of a darker colour, also glazed, imitating the petals of the lotus, or of papyrus: the hieroglyphical inscriptions are also traced in the same darker colour, over which the whole glaze was fused.[5] Bowls of this colour, some of about a foot diameter, were also made. Some smaller and deeper

[1] E. R., No. 4765.
[2] Ibid. No. 4763–4.
[3] Prisse, Mon. Eg. Pl. xlix, 14.
[4] Ibid. 13.
[5] E. R., 4779–87. Cf. Champ. Not. Mus. Ch. X, p. 94. Prisse, Mon. Ég. xlix. 1. Rosellini, M. C., liv, 56, lvi, 110.

ones seem to have held various viands for the table. They were occasionally decorated with ornaments in a darker outline, such as flowers of the papyrus rising out of the centre.[1] One has an ornament crossing the diameter, representing a closed flower of the papyrus between two buds, and on each side a chætodon,[2] a fish of the perch species, eating a young stalk of a water plant, the bud hanging from its mouth. This



No. 40.—Bowl of blue porcelain, ornamented with flowers. Egypt. Room, No. 4790.

No. 41.—Bowl ornamented with Fish and Plants.

No. 42.—Bowl inlaid with titles of Rameses II. 19th dyn. Egypt. Room, No. 4796.

was a favourite device.[3] One of the most remarkable of these objects is a bowl in the British Museum. It is nearly hemispherical, and the body is of a dull purple ground.[4] Round the lip is an inscription in porcelain of a yellow

[1] E. R., 4794.
[2] Leemans, Mon. Eg. liv, lix.
[3] Cf. Wilkinson, M. C., t. ii, p. 398.
[4] E. R. 4796.

colour, containing the names and titles of Rameses II., monarch of the Nineteenth dynasty. The foot is ornamented with a band of circles, consisting of the usual petals of lotus flowers. Some other vases of this class in the Leyden Museum, have a seated female musician, attended by her ape, together with animals, and inscriptions.

An excavation undertaken by Major Macdonald, in 1847, on the site of the temple of Athor, which formed at once the temple and station of the miners at the Sarabut el Khadem, near Mount Sinai, brought to light a considerable quantity of fragments of vases and other objects of this glazed ware. None of those deposited by Major Macdonald in the Museum are remarkable for their size, but they are exceedingly interesting, being fragments of figures, cups, bowls, handles of jugs, and other vessels, many inscribed with the names of monarchs, commencing with Thothmes III. and his regent sister Hatasu, of the Eighteenth, and ending with Rameses III., or Miamoun, of the Twentieth dynasty. As many of the inscriptions state that the monarchs were beloved of Athor, the goddess of the Temple, "who rules over the Mafka," or copper mine, it is evident that these vessels were made expressly for the service of the station. From their peculiar appearance, it is probable that they were fabricated upon the spot.[1]

[1] E. R. 2405 a., 2417 a., and foll., 4795 a., 4803 a., &c.

TOYS.

Draughtsmen, of conical or cylindrical shape, were

No. 43.—Draughtsman (*abu*) of blue porcelain. Egypt. Room, No. 6413.

No. 44.—Draughtsman (*abu*), having the head of a cat. Egypt. Room, No. 6414.

sometimes made of porcelain,[1] also striped balls, of a blue

No. 45.—Striped ball of blue porcelain. Egypt. Room, No. 6390.

No. 46.—Toy in shape of a date of the doum palm. Egypt. Room, No. 6400.

and dark blue colour, supposed to have been used as children's toys,[2] egg-shaped objects,[3] imitations of the date of the doum palm,[4] and studs of hemispherical shape, which were used as ear-rings, and inserted into the ears with a pin.

No. 47.—Toy or ornament, in blue porcelain, in shape of an egg. Egypt. Room, No. 6401.

BEADS AND AMULETS.

Amulets, in the shape of small figures, were extensively manufactured by the Egyptian potters. If we may judge

[1] E. R., 6411-12-13, 6414.
[2] Ibid. 6389-93, Wilk. M. C., ii. 432.
[3] E. R., 6401-4.
[4] E. R., 6400.

from the quantities still found after twenty or thirty centuries of devastation, millions of these objects must have been made for the decoration of the dead or living. They even formed an article of export, having been found in Greece and Italy, and among the ruins of Persepolis and of Nineveh. It is probable that the mode of making them was long a secret to the Greeks and Romans, for no imitation, which can be referred to an early period, is known. They bear evident marks of having been stamped in moulds, and it would seem that a well-finished model was first prepared in terra-cotta, from which, after it had been baked, impressions were taken in a fine clay, flattened in a thick and circular shape.[1] These impressions formed moulds, which, when they had been duly baked, were ready for use. The paste or core of fine sand, mixed with a small quantity of argillaceous clay, was then pressed into the mould, the line left by the gates pared away, and the specimen, if of very fine work, retouched where defective. Separate impressions were taken of the hinder and fore parts, and the orifice, by which they were intended to be strung, was then made with a wire. After the glaze had been laid on, the figures were baked in the furnace—being deposited side by side—for marks in the glaze on some specimens show where they have adhered. The objects made by this process exhibit a great variety of forms, and range from six or nine inches to a quarter of an inch in length. They comprise amulets in the shape of various deities of the Pantheon; of the sacred animals, and religious emblems; studs for the hair;[2] drops for ear-rings;

[1] Cf. E. R., 34 *et seq.* Descr. de l'Ég. Ant. vol. v. Pl. 87. fig. 19, 20, 21.

[2] Descr. de l'Ég. Ant. vol. ii. c. xviii. p. 18.

beads, and pendants representing flowers, and other emblems, which, strung in concentric rows, formed collars, necklaces, bracelets and anklets ; scarabæi, of various dimensions, the larger ones inscribed with certain formulæ relative to the heart ; large pectoral plates, which were hung round the neck, and finger rings. The application of this material to the decorative arts was most extensive ; but it was much too fragile for the ordinary wear and tear of life, and must have been principally used for the imitative jewellery of the dead ; especially for the beaded network with which the corpse was covered. The meaning of this practice is as yet entirely unknown ; and, although in certain pictures and bas-reliefs, Osiris, who is always mummied, is seen encased in such a network, yet the hieroglyphic legends do not afford any explanation. Perhaps this custom may be symbolical of the discovery of the lost limbs of Osiris in the Nile. The most perfect examples of these networks, which are made of bugles and beads, have a scarab with outstretched wings over the region of the heart, and at the sides the four sons of Osiris, the genii of the internal viscera. The beads are of various sizes and dimensions, some being several inches, others scarcely a tenth of an inch long. The larger ones seem to have been stamped out of a metal or stone mould, and many of the smaller may have been made by the same process. The bas-relief amulets have sharp edges ; much sharper, indeed, than terra-cotta moulds could have produced. Among the beads are bugles of blue porcelain, generally about $\frac{7}{8}$ths of an inch long, and perforated with a rather large hole ; other bugles of a more conical shape ; beads, generally made of

a glassy paste, slightly rounded at the base; spherical beads sometimes of rather large size; and globular ones of smaller dimensions. There are also annular beads, generally of small size, distinguished by having large orifices and small bands of porcelain; and flat plate beads, like bone buttons, which occasionally are crenated.

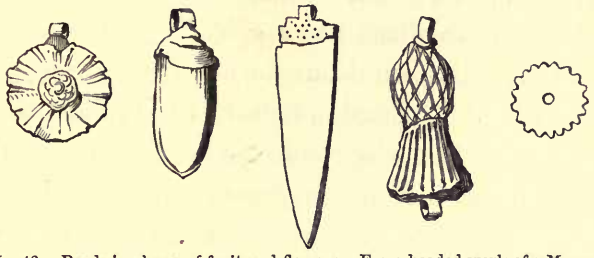
The bugles were strung in nets and formed, with the other small globular beads, the exterior beaded network of mummies. They often had small globular beads placed between them in order to conceal the thread at the angle. The conical beads were apparently strung, but I am not aware that any network of them has been found. The globular beads were also strung on network; but the flat circular beads, like bone buttons, were diapered in fillets, which passed like a ribbon under the chin: at least they are so arranged on the mummy of a priestess in the British Museum.[1] The annular beads are generally of various colours, and are often elaborately worked into patterns representing the winged scarabæus thrusting forward the sun's disc, or into lines of hieroglyphical inscriptions. They are threaded and netted together in compact masses, and form a mosaic of thin cylinders, the respective parts being only in beads coloured blue, red, white, and yellow. These beads are certainly as well executed as they could be at the present day; and some are extremely small, being not more than $\frac{1}{10}$ of an inch diameter.[2] In one of the Theban tombs a representation

[1] Mummies covered with these rich vests are engraved in Alexander Gordon's Essay, and in Pettigrew's History of Mummies, Pl. vi. Minutoli, Reise zum Temple des Jupiter Ammon. Tab. xxxviii. Cf. Mummies, B. M., E. R., 6669, and foll.

[2] E. R., 7041–77, various specimens.

of the process of threading these bugles and beads was found by Rosellini.[1] Three men are seen hard at work. One stands filing bugles of green porcelain. Another, seated, has before him a basket full of these bugles, some of which he has filed in rows ready for a collar. The third man drills a hole in a piece of wood.

It would appear that some of the mummies were still more elaborately decorated—their breasts having been covered with a collar of beads of various colours and sizes, similar to those which are seen depicted on the coffins of mummies. These beads are moulded



No. 48.—Beads in shape of fruit and flowers. From beaded work of a Mummy.

in bas-relief on the side presented to the spectator, while the side towards the body is flat. They have a small ring above and below, formed of a separate piece fitted on before they were baked. Some represent bunches of grapes, and are appropriately coloured purple.[2] Others in shape of the date of the doum palm, are of a deep red colour. Those intended to represent the edible fig, are of a yellow colour, while those which are imitations of the leaves of the palm-tree are coloured green, or white. These gay and various colours seem, however, to have

[1] Mon. Civ. t. ii., p. 307, 308.

[2] The beads in the Collection of the British Museum are numbered. E. R., 7502, and foll.

been reserved for mummies embalmed in the most expensive manner.[1] Persons of ordinary rank had only the usual blue bugles. These seem to have been pressed from moulds, and are probably not much older than the Twenty-sixth dynasty, or about eight centuries before Christ.

Besides the beaded work, another ornament was the pectoral plates, hung by a cord to the neck, and called in Egyptian *uta* or *uja*, which name was also given to the Sun's eye, generally called the symbolical eye. These plates are usually in the shape of an Egyptian doorway with its recurved cornice.[2] The subjects represented on them always have allusion to sepulchral rites. The most usual subject is the scarabæus, *kheper*, representing Osiris, or the Creator Sun, placed upright in a boat, and hailed by the goddesses Isis and Nephthys.[3] The base of the scarabæus, which is of an oval shape, is generally inscribed with the thirtieth chapter of the Sepulchral Ritual,[4] more or less complete; in allusion to the mystical transformations which the deceased had to undergo before he could obtain his heart. The scarabæus was sometimes let into the plate by leaving a hole in it for the purpose. On plates in

No. 49.—Pectoral plate from a Mummy.

[1] Passalacqua, Cat. Rais. 8vo. Paris, 1826, p. 146. Rosellini, M. C. Teste, 8vo. Fir. 1834, t. ii., p. 307.

[2] Pettigrew, History of Egyptian Mummies, 4to, Lond. 1834, Pl. viii.; E. R., 7846–68.

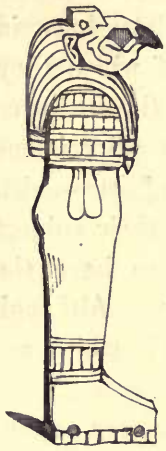
[3] Champ. Mus. Ch. X., p. 125; Leemans Mus., Leid. Mon. Ég., Pl. i., and foll.

[4] Lepsius, Todtenbuch. Taf. xvi. c. 30.

which no scarabæus is inserted, the subject is traced in outline, and may then represent the deceased standing and adoring Osiris, or the jackal of Anubis seated on a doorway, or a train of goddesses. On the reverse are the symbols of Life and Matter. These plates have in their cornice a series of holes, by means of which they were attached to the network of bugles thrown over the external linen wrappers of the bodies. Specimens of finer workmanship are often made of steaschist, covered with a siliceous glaze, and have their subject carved in flat Egyptian bas-relief, or else have the figures inlaid in coloured paste or porcelain. Although green is the favourite colour, yellow and white are also found.

Besides the ornaments of the external wrappers, various other amulets and beads are found strung round the necks of mummies. Some have supposed that they were the necklaces worn during life, but it is more probable that they were made expressly for the dead. What figures were to be made in this material, seems to have been fixed by some special rule; certain forms being of very great rarity, while others are extremely common. Osiris, for example, seldom occurs, while Isis and Nephthys are constantly found. They are seldom more than six inches high. One specimen in the British Museum, of the Greek period, representing Jupiter Serapis, is about one foot high; but the majority of these figures are from one to two inches in height. They are evidently copies of statues, as they have the same heads and head-dresses as the figures of the gods. The left foot is generally advanced when the figures are represented walking, and the hands are

extended and pendent by the thighs. The spaces between the limbs are reserved, *i.e.* not cut away, so as to show the limbs. The figures stand on a small rectangular base, and have behind an upright plinth, generally perforated at the top. Some of these figures are of exquisite style, and rather resemble gems than porcelain in the fineness of their details. None are extant of an earlier date than the Twenty-sixth dynasty, or from the sixth to the eighth century B.C., although it is probable that some were manufactured before that period. A coarser kind, of later style, instead of a plinth behind, have merely rings to hang them to the necklaces. These have the limbs detached or in open work, and, although much less elegant in design, occasionally show more freedom of position. The ring is placed at the nape of the neck. A few of the figures are seated, but these are rarely ringed, and for the most part have perforated plinths. When the figure had neither ring nor plinth, it was perforated vertically. Some are in profile, and the genii of the Amenti, as they are called, are often merely flat slices of porcelain cut out in outline, as if with a pair of scissors, and with one or two holes at the feet and head to connect them with the reticulated bugle work. Others, however, are in bas-relief, and of much better style. These figures have their collars and sashes in bas-relief; and their decorations are sometimes painted red and yellow.



No. 50. — Kabhsenuf. From a bead work. E. R., No. 1189 a.

Among the figures of the gods are those of Amen-Ra,

represented as a man, walking or seated, wearing on his head the disc of the sun, and two tall plumes; of Mut, the mother goddess, the companion of Amen-Ra, wearing on her head the *pschent* or Egyptian crown; of Chons, their son, mummied, wearing the lunar disc, sometimes

No. 51.—Tauti (Thoth). E. R., No. 520.

No. 52.—Tahur (Thoueris). E. R., No. 1347.

No. 53.—Taut (Thoth), ringed. E. R., No. 518.

hawk-headed, seated, holding his emblem, or the left symbolical eye, that of the moon; of Phtha Socharis, the pigmy or *pataikos*, the Vulcan of Memphis, a bow-legged, naked dwarf, having on his head the scarabæus, *kheper*, emblem of his power as the creator, and standing on two crocodiles, or else holding swords and snakes, supported by Bast, the lioness-headed goddess, and by Isis and Nephthys. In some cases he has a double head—that of a hawk in addition to his own. The lion-headed goddesses Pasht-Merienptah, Bast, and Tafne, wearing the sun's disc, a disc and plumes, a serpent, and seated upon a throne, holding a sistrum, often occur, with inscriptions recording their names and titles. Athor, or Venus, cow-headed, or as a female bust with cow's ears, occasionally surmounted by her emblem, the *propylon*, is also found. Ra, the midday

Sun, a hawk-headed god, is represented standing and wearing the sun's disc; while Nefer-Atum, the son of Bast and Phtha, having on his head a lotus flower and plumes, is either advancing or standing on a lion. Her or Labu, the lion-headed god, probably a form of Horus, wears the crown called *atf*.

Besides these, there are Thoth, the Mercury of Egypt, ibis-headed, writing on a palette, or holding in his hands the left eye of the Moon, with Ma, or the deity Truth, seated, and wearing on her head the ostrich feathers, her emblem. Also Mau, or Light, kneeling on his right knee, and holding up the sun's orb; and Taher or Thoueris, Apt, and the other goddesses, figured as hippopotami, standing upright, and having the tail of a crocodile down the back. Osiris is represented seated on his throne, wearing the cap of Truth, mummied, and holding the crook and whip; Phtha as the Tat, in shape of a Nilometer. The celestial Isis stands, wearing the disc and horns, or else is seated, and nurses her son Horus; while the terrestrial Isis has a throne, her hieroglyph, walks, or seated suckles Horus, or kneeling deplores the death of her brother Osiris. Nephthys, the sister of Osiris, has her phonetical name, the basket and house upon her head. Small plates often occur, apparently little pectoral plates, having Horus, the Sun, in his nascent state, or at the dawn, walking hand-in-hand with Isis, his mother, and Nephthys, his aunt. Horus, appears either

[1] Champollion, Not. Descr. du Musée Charles X. 16mo, Paris, 1827, p. 1, &c.; Leemans, Mon. du Musée de Leide, 8vo. Leide, p. 1, and foll.; Birch, Gallery, Pt. i.; Prosper Alpin, Hist. Eg. Nat. tab. i.; Descr. de l'Ég. Ant. vol. v., Pl. 62—89. Minutoli, Reise, Pl. xxxiii.; Pococke, Trav. in East, l. c.; Caylus, Recueil d'Antiquités. Tom. i. Égyptiens.

in his character as the elder Horus, and brother of Osiris, or else as the younger Horus, the son of Osiris and Isis, hawk-headed, and wearing the *pschent.* Anubis, jackal-headed, the presiding deity of embalmment, is represented holding a Nilometer, or walking. A very common type is a grotesque leonine pigmean deity, the supposed Baal or Typhon, either standing or kneeling, holding a sword, or playing on the tambourine ; on his head are feathers or plumes, and a lion's skin is thrown across his back. To this long list may be added some of the inferior deities, such as the four genii of the Amenti, already described, and deities with the heads of tortoises, snakes, and hawks.

Nor are only the divinities represented, but also the principal animals sacred to them, such as the cynocephali or dog-headed baboons, emblems of Chons and Thoth, seated, and sometimes wearing the lunar disc ; lions, emblems of Phtha, and Pasht ; the dog, and the jackal, emblems of Anubis ; cats, the emblems of Bast ; the bull Apis ; some of the sacred cows, emblems of Athor ; the pig, the emblem of Typhon, and the ibex, indicative of the same god ; the hedgehog and hares, the sacred animals of Osiris Onnophis, are also found. Of the feathered tribe comparatively few occur. The chief of them, the hawk, wears the *pschent* of Horus, the disc and uræus serpent of the Sun, the lunar disc, the plumes of Mentu-Ra, the cap of Socharis : besides these we find the vulture, emblem of Mut ; the ibis, of Thoth ; and the Bennu, or nycticorax, of Osiris. Among the reptiles represented, are the crocodiles of Sabak, uræi or cobra-capella snakes, emblems of the gods, human-headed, to indicate *Rennu* or *Mersekar*,

scarabæi, some with human and others with lions' heads. Among fishes, the latus, the bulgad, and the oxyrhyncus; among flowers, the lotus and papyrus. Mixed types are much rarer; of these there are the sphinx and the human-headed hawk or soul. The objects most commonly found are the symbolical eye, emblem of the Sun or the Moon; the papyrus sceptre, the buckle or emblem of life, familiarly known as the crux ansata, or key of the Nile, the easel or upright with bars, by some also called the Nilometer, emblem of stability. Of rarer occurrence are the animal-headed sceptre, crowns of the upper or lower region, feathers of the cap of Phtha Socharis, little pillows, curls, and staircases. On reviewing this list, which by no means comprises all the objects found in the débris of the sepulchres, it will be seen that they are principally the mystical amulets, mentioned or figured in the Book of the Dead, and ordered to be placed on certain parts of the body, either to confer benefit or to avert evil. Woe betide the unprovided mummy!

PORCELAIN FINGER-RINGS.

The porcelain finger-rings, *tebu*, are extremely beautiful, the band of the ring being seldom above $\frac{1}{8}$ of an inch in

No. 54.—Porcelain finger-ring, E. R., 2977.

No. 55.—Ring of red porcelain, with the name of King Ankhutamen, of 18th dyn., E.R., 3027.

thickness. Some have a plate on which, in bas-relief, is the

god *Set*, or *Baal*, full face, or playing on the tambourine, as the inventor of Music; others have their plates in the shape of the right symbolical eye, the emblem of the Sun; of a fish, of the perch species; or of a scarabæus, which is said to have been worn by the military order. Some few represent flowers. Those which have elliptical plates with hieroglyphical inscriptions, bear the names of Amen-Ra, and of other gods and monarchs, as Amenophis III., Amenophis IV., and Amenanchut, of the Eighteenth and Nineteenth dynasties. One of these rings has a little bugle on each side, as if it had been strung on the beaded work of a mummy, instead of being placed on the finger. Blue is the prevalent colour, but a few white and yellow rings, and some even ornamented with red and purple colours, are found. It is not credible that these rings, of a substance finer and more fragile than glass, were worn during life. Neither is it likely that they were worn by the poorer classes,[1] for the use of the king's name on sepulchral objects seems to have been restricted to functionaries of state. Some larger rings of porcelain of about an inch diameter, $\frac{7}{8}$ of an inch broad, and $\frac{1}{16}$ of an inch thick, made in open work, represent the constantly repeated lotus flowers, and the god Ra,[2] or the Sun, seated, and floating through the heaven in his boat. Common as these objects were in Egypt, where they were employed as substitutes for the hard and precious stones, to the Greeks, Etruscans, and Italian Greeks they were articles of luxury, just as the porcelain of China was to Europeans some centuries ago. The

[1] Rosellini, M. C. ii. 307; Passalacqua, Cat. Rais., p. 146.

[2] Wilk. M. C., iii. p. 374, n. 408—22—23.

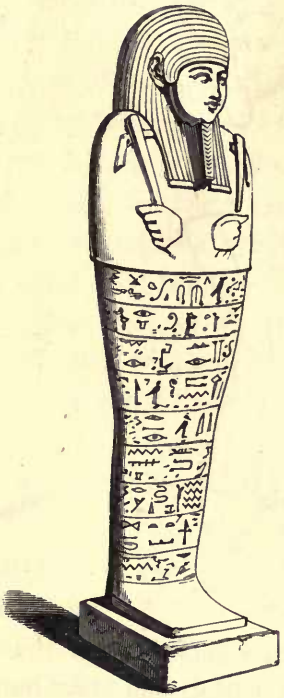
Etruscans set these bugles, beads, and amulets in settings of their exquisite gold filigree work, intermixed with gold beads and precious stones. Strung as pendants they hung round the necks of the fair ones of Etruria. In one of the tombs already alluded to at the Polledrara, near Vulci, in Italy, was found a heap of annular and curious Egyptian bugles, which had apparently formed a covering to some bronze objects, but the strings having given way, the beads had dropped to pieces. These, as well as the former, had been obtained from some of the Egyptian markets, like that at Naucratis; or from the Phœnician merchants, in the same manner as the flasks. One of the most remarkable of these personal ornaments is a bracelet, composed of small fish strung together and secured by a clasp.

SEPULCHRAL FIGURES.

These figures, which formed an extensive branch of the porcelain manufacture, were called *shabti*, or *shabshab*, and were ordered to be made according to the Egyptian Ritual. They represent the deceased, and only two or three types are known. The most common is that depicted in cut No. 56, in which the deceased is represented wearing on his head the wig called *namms*. To his chin is attached a beard, and his form, enveloped in bandages from which the hands alone emerge, resembles a mummy set upright. In the right hand is a pickaxe, in the left a hoe, and a cord, to which is attached a basket, to hold the seed-corn. The sixth chapter of the Great Ritual is either traced in

linear outline, or else stamped in intaglio in hieroglyphics, and generally in horizontal lines, round the body. The

No. 56.—Sepulchral figure.



No. 57.—Porcelain sepulchral figure in shape of a Mummy.

No. 58.—Sepulchral figure with slab behind.

figure stands on a plinth, which is occasionally covered by the inscription; and behind is a sort of pillar, intended apparently to attach it to a wall, and occasionally inscribed. A rarer type, which prevailed at the time of the Nineteenth and Twentieth dynasties, represented the deceased standing, and in the costume of the period. As these objects are of very common occurrence, some

explanation of the meaning of their formulæ may not prove unacceptable. A short and common one[1] not sanctioned by the Ritual, merely contains the name, titles,

No 59.—Sepulchral figure.
XIX dynasty.

No. 60.—Sepulchral figure.
XX dynasty.

and occasionally the genealogy of the deceased, preceded by the word *s'het*, "illustrious" or "luminous is the dead." There were two modes of inserting the inscription. The hieroglyphics were either drawn in darker outline, with a kash-reed duly prepared, which is the manner in which the sepulchral figures of porcelain of Amenophis III., Sethos I., and others, were inscribed; or else they were impressed with a stamp, in imitation of those carved in stone, wood, and other materials. Such is the method

[1] For examples of these figures, see Descr. de l'Ég. Ant., vol. v., Pl. 62. 15 16. Pl. 65, 6. Pl. 78, 11, 12.

observed on figures used for the funerals of officers deceased, in the reigns of the kings of the Twenty-sixth dynasty, B.C. 800—525. In other instances they were prepared blank, and the relations were content with allowing a scribe to write the hieroglyphics with a fine reed on the surface of the porcelain. These inscriptions are executed with more or less care, sometimes consisting merely of the name and titles of the deceased; at other times, of the whole chapter of the funeral Ritual. They are arranged horizontally down the front, and perpendicularly down the back, rarely passing over the feet. Many figures appear to have been left without any inscription. These are generally small and of inferior style; they seldom have a plinth behind, and the arms, whip, crook, and other accessary details, are often inserted in blank outline. These figures were deposited in boxes of sycamore wood, and drawn to the sepulchre on sledges.[1] The rich and powerful had them also made of stone, wood, and other materials. Great numbers of them are found, all repetitions of one model, which varies from nine inches to one inch in height; and from their type and inscription, it is evident that they must have formed the staple of the potter's trade. The prevalent colour of them is blue, sometimes of a deep and almost purple hue, but generally of the cobalt or celestial tint. Green rarely occurs, white is still more uncommon; and in figures of that colour the hieroglyphics are brown or purple. Yellow and red figures are also of rare occurrence. Sometimes these figures are of fine execution, the modeller having exerted his utmost talent to execute them in his conventional style. All

[1] Lepsius, Todtenbuch, ii., c. 6.

the inscriptions commence with the formula *set Hes-ar*, "shone upon" or "illustrious Osiris," or "Osirified," *i.e.* the deceased. Then follows the text of the sixth chapter [1] of the Ritual, entitled "the chapter explaining how to make the labouring figures of the Osiris in the Hades." It appears from the contents of the formula that the use of these figures was to aid the deceased in his labours of preparing and irrigating the ground, and raising the crop in the mystical fields of the Aahenru or Aahlu, probably the bean-fields, or Elysium, and in the transport of the food from the west to the east. It has been conjectured that they were deposited by the relations, but it would rather appear that they were like the Chinese *yung*, or dummies, the substitute for human victims formerly offered at the grave in order to assist the deceased in his labours in the future state. It would be tedious to detail the names of all the functionaries of whom figures are known; it suffices to say that they were essential to all classes of society, from the monarch to the priest, or the village scribe. They have been found only in Egypt and her possessions; yet as they were often kept ready-made, there is no reason why they may not, like other undoubtedly sepulchral objects, have occasionally found their way into the foreign market.

GLAZED STONE.

The last process which we have to describe is the application of a vitreous glaze to different substances

[1] Passalacqua, Cat. Rais. p. 172–3.

carved in certain hard materials, so as to produce a peculiar glazed ware. The substance chiefly employed was agalmatolite or steaschist, closely resembling the soapstone of which the Chinese figures are made. The advantages obtained by the process were, greater sharpness of the edges, and greater density of the substance; which before it had undergone the fire of the kiln, was exceedingly soft, and easily carved. The method of proceeding was as follows: The object was first of all made of the required shape, either on the lathe or by the graver; and after it had been coated with a layer of glaze, which was generally of a uniform colour in each specimen, it was transferred to the furnaces. This material was especially used for minute objects in which carving or engraving of any kind was deemed requisite. The earliest dated specimen of it is of the reign of Thothmes I. of the Eighteenth dynasty, about 1800 B. C.; but earlier specimens probably exist, and one little object with the name of *Chuvu* may be as old as the celebrated Cheops. It was used for most of the purposes to which porcelain was applied, but it was undoubtedly the most highly prized of all the vitrified wares, except perhaps pastes or glass. In the British Museum are preserved a leg of a footstool, of this material, six inches high, turned and provided with mortises, evidently showing that it was joined to some other material, and a vase for holding colours or stibium, in the shape of four cylinders united together, on which is neatly incised, "Health to the scribe Amasis." Another vase for holding kohl or antimony powder for the toilet, of the ordinary shape of these little pots, stands on a small pedestal of the same material, and

has carved round it in open work, a frieze of guitars and feathers, expressive of the idea, "good and true." Another elegant, but mutilated vase, of this kind, possibly of a kind of sandstone, with a globular body, wide cylindrical mouth, and elegant stem, bears in front on a small tablet

No. 61.—Vase of a glazed schist, bearing the name and title of Thothmes I. Egypt. Room, 4762.

the prenomen and name of Thothmes I. On all these objects the glaze is of an olive green colour. Sepulchral figures, *shabti*, for the funerals of persons of high rank, similar to those already described in porcelain, but sharper and finer, were made of this material; and frequently also the pectoral plates called *uta*, or *uja*. Jars of it for the entrails are seldom found. Subjects are often carved on articles of this description in intaglio or bas-relief, and the details inlaid with pieces of porcelain and vitrified steaschist of various colours. One of the most remarkable objects in this substance is a painter's pallet, inlaid with a figure of Osiris. Under this class may also be mentioned

the small figures which decorated the net-works or necklaces of mummies, similar in all respects to those described in the account of porcelain, being the amulets and charms of persons of rank, and representing the principal deities who presided over the care of the soul, and the welfare of the body. Besides these, some little statues, made of this glazed steaschist, not strung, but deposited with the dead, perhaps their household gods during life, are found; and there is in the Museum of the Duke of Northumberland, at Alnwick Castle, part of a figure of Amenophis III. of this material. It was never employed for domestic uses, probably from the difficulty of obtaining it in masses sufficiently large, and from the precious nature of the objects made of it; for many must have failed in the furnace. Its chief use was for seals, and amulets, worn as objects of personal attire; for while its superior compactness secured it from being readily broken or injured, it was also capable of receiving a higher finish, and much sharper impression of the subjects executed, than porcelain. The principal shape employed for seals of this material was the scarabæus beetle, called in Egyptian *kheper*, or "creator," and the sacred emblem of the god who made all things out of clay. The insect stands upon an elliptical base, on which are engraved the requisite hieroglyphics. The *elytra* of the beetle are plain, rarely having a symbol engraved upon them; a rare specimen already mentioned, and one of the most beautiful, has the *elytra* inlaid with coloured

No. 62. Scarabæus of glazed steaschist set in a signet ring. Egypt. Room, 2935.

pastes. The glaze of these beetles is of a deep blue or green, rarely of a red or yellow colour. They measure from 3 inches to $\frac{1}{8}$ in. long, from $\frac{1}{2}$ in. to $\frac{1}{10}$ in. broad, and from $1\frac{1}{4}$ in. high. The ordinary size is about $\frac{3}{4}$ in. long, $\frac{1}{2}$ in. broad, $\frac{1}{4}$ in high. Besides scarabæi, other types are met with, such as oval tablet-shaped amulets, having on one side the god *Bar*, *Baal*, or Typhon, hippopotami, *tebt*, cats, the Egyptian hedgehog, the cynocephali, *aani*, wearing the disc of the moon and seated, the fish chætodon, of the perch species, which was probably the latus, *rami*, grasshoppers, *hema*, flies, *af*, cowries, and the symbolical eyes of the sun and moon. Among the geometrical shapes are squares, rectangles, ovals, circles, cubes, prisms, parallelopipeda, cones, and pyramids. They are all pierced either through their long axis or diameter with a narrow cylindrical hole, were strung on linen cords when worn as necklaces,[1] or else on a gold or silver wire when set in the bezels of rings, in which they revolved. In some instances they were encased in a little frame of gold or silver, in order to protect them more effectually from injury.

The hieroglyphics engraved upon these scarabæi are executed in flat intaglio, sometimes with a wonderful accuracy and delicacy, completely rivalling those on gems. In fact, they corresponded in point of art with the objects engraved on carnelian and other precious stones among the Etruscans and Greeks, and on the vitreous pastes of the Romans. The author of a tract on Egyptian glass observes the minute delicacy with which on a little scarabæus, five millimetres long, is engraved the hiero-

[1] Passalacqua, Cat. Rais. p. 146.

glyphic of a scarabæus scarcely one millemetre in length.[1] On some only a solitary hieroglyph is cut; but on others as many as three lines of these symbols are inscribed.[2] They are of all ages, from the Fourth dynasty down to the Roman empire. The principal period of their manufacture was, however, the reign of Thothmes III. of the Eighteenth dynasty, one-tenth of these amulets bearing his name. A great number of others are referable from their style to the Eighteenth, Nineteenth, and Twentieth dynasties. The other amulets are also chiefly of the same age; perhaps, however, towards the commencement of the Nineteenth dynasty, rectangular and geometrical shapes became more prevalent.

The cylinders are of an earlier period, and are chiefly inscribed with royal names. One in the Imperial Library at Paris bears the titles and name of Shafra, a monarch of the Fourth dynasty, and two in the British Museum, those of Osertesen or Sesortesen II. and III., monarchs of the Twelfth dynasty. One at Vienna has the name of Petamen, a scribe, and is probably of the Twenty-sixth dynasty. In general they are executed with more than usual care, and it is extraordinary to find them in use at this early period, as no impressions made from cylinders have been found.

[1] Descr. A. vol. v, Pl. 85, figs. 17—20; Ant. Mem., vol. ii, c. xviii, p. 18; Palin N. G. in the K. Villerhets Histoire, 8vo, Stockholm, 1833, 11.

[2] For further information and engravings of these amulets, cf. Klaproth, Collection Palin, 4to, Paris; 1829. Leemans, Mon. Ég. Pl. xxvii; xli—xliv. Not. Descr. p. 21; St. Quintino, Lezioni intorno diversi argomenti d'Archæologia, vi.; Descr. de l'Eg. A., vol. v. Pl. 79 and foll.; Steinbuchel, Scarabées Egyptiens figurés du Musée des Ant. de S. M. l'Empereur. Wien, 1824; Bellermann, über die Scarabeen-gemmen, Berl. 1820—21. Tassie, Cat. Gems; Champollion, Not. Descr. p. 50–52; E. R. 3522–4374.

It is important to observe that these objects attest a community of art in Assyria and Egypt. Some of the amulets, in shape of a head, wearing a round cap, are supposed to be of the Persian period. The mottoes or hieroglyphics found on them are of different purport, probably varying according to the caprice or sentiment of the wearer. Some are the figures, names, and titles of the principal gods of Thebes and Memphis; such as Amen-Ra or Jupiter, Mut or Juno, and Chons or Hercules; Phtha or Vulcan, the tutelary god of Memphis; Bast, Pasht, or Bubastis, the Egyptian Diana; and Nefer Atum, the son of Phtha and Pasht. The names of Osiris, Isis, Horus, and some of the inferior deities of the Pantheon occur, and the principal animals, such as lions, cynocephali, the bull Apis, the cow of Athor, which produced the Sun, jackalls, cats, and other sacred animals; besides many combinations of serpents, scarabæi, lotus flowers, and other emblems and symbols, such as mæanders, and curved and spiral lines, the meaning of which it is not easy to determine. These subjects were probably appropriate for the signet rings of the numerous religious body attached to the temples. Another large class of these objects, adapted for the public functionaries, are inscribed with the names, prenomens, and other titles of the kings of Egypt, and are most valuable for the illustrations which they afford of Egyptian history, some of the names being scarcely known except from these sources. The information they convey is, of course, generally very laconic, but sometimes the names are coupled with some facts connected with them; such as, that the king is the son of a certain queen, or that he is beloved of the god Amen-Ra,

or that he has conquered the foreigners. In the reign of Amenophis III., of the Eighteenth dynasty, scarabæi of the unusual length of 3 inches, and inscribed with several lines of hieroglyphics, were issued. They record the marriage of this king with Taia, the name of the queen's parents, and the limits of the Empire of Egypt—Naharaina or Mesopotamia on the North, and the Kalaas on the South;[1] the number of[2] lions killed by the king in the first ten years of his reign; and the dimensions of a gigantic tank, or lake, made, in his eleventh year,[3] to celebrate the festival of the waters, and to receive the boat of the Sun. None of these objects are of a later period than the age of the Persians. The last division consists of those which are inscribed with names or mottoes, such as, "A happy life!"—"Sacred to Amen!"—"May your body be well, your name endure!"—"Good luck!" &c. Such seals were probably used in epistolary correspondence, and generally served as rings; but they were often inserted among the beads of necklaces or bracelets. It has been supposed that the amulets were also used as money for the purpose of barter or exchange, though it is evident that this could not have been the case, not the slightest trace of any such custom being discoverable among the hieroglyphical inscriptions, nor in any of the scenes depicted in the Tombs; while, on the other hand, clay seals, which have evidently been impressed from similar objects, are found on letters written during the time of the Ptolemies.

[1] E. R. 4096; Rosellini, M. R. xlvi.

[2] E. R. 4095; Young, Hieroglyphics, Pl. xiii; Descr. de l'Égypte, A., vol. v, Pl. 81, fig. 6, No. 2.

[3] Rosellini, M. R., xliv; Dr. Hincks on the Age of the XVIIIth Dynasty of Manetho, Trans. R. Irish Acad., vol. iii, Part 1, p. 7, 4to, Dublin, 1843.

We here close the account of the potteries of Egypt, which never attained a higher excellence in the art of making porcelain. Yet this porcelain was regarded by contemporary nations with as much admiration as that of the Chinese excited in Europe in the Seventeenth Century. But a further step was undoubtedly required to produce a ware at the same time compact as stone and brilliant as glass, and the discovery of this is due to the Chinese. The Egyptians, although they possessed the requisite materials, failed to combine them so as to make a true porcelain.

CHAPTER III.

Assyrian pottery—Sun-dried clay—Kiln-baked bricks—Inscriptions—Terra-cotta writings—Unglazed pottery—Terra-cotta figures—Glazed ware—Bricks—Vases—Enamelled bricks. Babylonian pottery—Sun-dried bricks—Kiln-baked bricks—Unglazed ware—Babylonian writings—Bas-relief sand figures in terra-cotta — Glazed ware — Coffins. Jewish pottery. Phœnician pottery.

ASSYRIAN POTTERY.

ALTHOUGH the pottery of Assyria and Babylonia bears a general resemblance in shape, form, and use to that of Egypt, it has certain specific differences. As a general rule, it may be stated to be finer in its paste, brighter in its colour, employed in thinner masses, and for purposes not known in Egypt. Hence it exhibits great local peculiarities ; but, as prior to the excavations of M. Botta and Mr. Layard, only a few specimens were known, and as even now their number is comparatively small, the Assyrian pottery has afforded less opportunity for investigation than the Egyptian or the Greek. The Assyrian sculptures, too, do not give that insight into the private life of the people which is presented by the wall-painting of the Egyptian tombs ; and their philology has hitherto been only partially investigated.

SUN-DRIED CLAY.

The plains of Assyria, like the valley of the Nile, being abundantly supplied with clay by the inundations of the Tigris and Euphrates, the potter was as well provided with the material of his art as the Egyptian in the Fayoum or the Delta. It was most extensively employed for the manufacture of bricks, which were easily formed of the common clay moistened with water and mixed with a little stubble to bind it together. The chief use of bricks was for forming the high artificial platforms or mounds, generally about 30 feet high, on which the Assyrian edifices were placed; and, for this purpose, they were fabricated out of the clay dug from the trench or dry ditch [1] with which the city was surrounded. They were also employed for the walls of the town, for the houses of the inhabitants and the tombs of the dead.[2] They were cemented with a mortar made of wet clay and stubble; and when employed for military purposes, were revetted with blocks of the gray marble of Mosul, a kind of very calcareous gypsum, to prevent them from crumbling, and to enable them to offer greater resistance to those ancient siege-pieces—the battering-rams. In some instances, as at Mespila and Larissa,[3] the walls were demi-revetted, or faced with stone only half way up; namely, about 50 feet from the bottom of the ditch, quite sufficient to resist the attacks of the ram. When used in the internal portions of the great edifices, they were also faced with slabs

[1] Layard, Nineveh, ii. 275.
[2] Ibid. ii. 248.
[3] Xenophon, Anab. III. iv. 7–10.

of the Mosul marble, on which historical and religious subjects were carved in bas-relief, and painted; or were covered with stucco, on which similar scenes were depicted.[1] Some of these bricks have been even found gilded;[2] and there is every reason to believe that the unrevetted walls of the Assyrians, like those of Ecbatana, were coloured externally white, black, purple, blue, and orange, as well as silvered and gilded.[3] It would appear that the bricks were made in a square wooden frame or mould, but not inscribed or impressed with a mark, like the Egyptian. There is some difficulty in measuring them accurately, as they are not so carefully and truly made as the bricks of Babylon or Egypt.

Unbaked figures, bearded, and with a conical cap like that of a deity, were found under the pavement-slabs of the Assyrian palaces, as if deposited there for propitiatory purposes.[4] These are the only methods in which sun-dried clay is known to have been employed in Assyria.

KILN-BAKED BRICKS.

Although the Assyrians employed baked bricks less frequently than the Babylonians, still they were sufficiently common among them; and these indestructible records have preserved some most important facts in the history of the people. They were made by the same process as the sun-dried bricks, being mixed with loam and sand, and also with stubble or vegetable fibre, apparently, to hold them together before they were sent to the kiln.

[1] Layard, ii. 12, 36, 38, 40.
[2] Ibid. ii. 264.
[3] Herodot. i. 98; Cf. Rawlinson in Geogr. Soc. x. p. 127.
[4] Layard, ii. 256. 37. l.

They are slack-baked, light, and of a pale red colour. Like the Egyptian baked bricks, they were chiefly employed to keep out moisture, hence their use for the ground floors and outer walls of the palaces. Some of the tombs were made of them.[1] They were laid in two tiers, with layers of sand between them, apparently to keep them level, or else to repel the damp.[2] Sometimes they were cemented with bitumen,[3] but never with reeds and asphalt, as at Babylon.[4] I am enabled, through the kindness of Mr. Layard, who has expressly measured them for me, to place before the reader a table of the dimensions of these bricks. It will be at once perceived

	INCHES.		
	Length.	Width.	Thickness.
NIMRUD.			
K. of N. W. Palace (*Ashurakbal*) . .	14½	14½	4
Obelisk King (*Devenbar II.*) . . .	14	6	4½
„ „ . . .	14	14	4
„ „ . . .	12⅔	12½	—
„ „ . . .	14	13	—
Obelisk King (*Devenbar II.*) from Gerdapan	18¾	18½	3
Khorsabad King (*Sargon*) from Sheriff-khan	12 5/12	12½	4½
Kouyunjik King (*Sennacherib*) . . .	22	22	3
„ „ . . .	22	20½	3
„ „ . . .	21	20½	3½
„ „ . . .	15	14¾	3½
„ „ . . .	13½	13½	4
„ „ . . .	14	11½	3¼
„ „ . . .	12½	12½	3½
Ashur-bani-Pul, his grandson . . .	14¼	7½	4½
	13⅛	6⅛	3½
Nebbi Yunus	12	12	4

[1] As at Kouyunjik, Rich, Residence, c. xiii. 36.

[2] Layard, ii. 18 and 261. On some were found rude drawings and scrawls of men and animals; Ibid. 18.

[3] Layard, ii. 16, 18, 37, 38.

[4] Rich, Residence, p. 36.

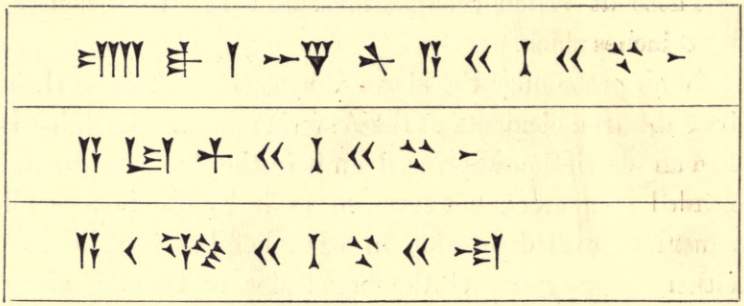
that they are of two classes:—the one consisting of square bricks measuring from 22 to 12 inches, and varying in thickness from 4 to 3½ inches; the other of rectangular bricks of about 14 inches long, 7½ to 6 inches wide, and 4½ to 4 inches thick,—thus, like the Egyptian, being twice as long as they were wide, and three times as long as they were thick.

Those at Kalah Shergat measured 14 inches square, by 3 inches thick.

In all probability the above dimensions contain as their base the true elements of the Assyrian cubit. Each brick had an inscription impressed on it in the Assyrian arrow-headed character; not stamped, as in Egypt, in a small square or oval depression in bas-relief, but intaglio, and either covering one of the broadsides, or running along the edge. Some semi-circular bricks in the collection of the British Museum, measuring about one foot diameter, have the inscription on the edge. It has not been stated how the bricks were laid at Nimrúd, but at Babylon the impressed face was downwards.

It is not easy to pronounce whether these characters were stamped, or inscribed by a potter with a style. Probably, however, they were made by the former means, as the trouble of writing upon each brick would have been endless. The knowledge of the history of the country, and especially of its geography, depends greatly on the deciphering of these inscriptions; since they not only record the name of the king who erected the edifice which they compose, but sometimes also his genealogy for two or three generations, and the name of the place in which the building stood. The formula on each brick was the

same, with unessential variations, such as the interchange of certain homophones or signs, which are of great value to philologists. It is these variations which teach the secret of the language. The inscription on the bricks of the N. W. or oldest palace at Nimrúd, reads, according to Sir H. Rawlinson :—



beth rabu Asar-aden-pal sar kissat sar Asar [1]
bar Abedbar (or Tigalbar) sar Asar
bar Pulukh sar kissat sar Asar.

"This is the palace of Asaradenpal, the supreme ruler, king of Assyria,
son of Abedbar, king of Assyria,
son of Pul, powerful king, king of Assyria."

Those in the central palace had seven lines of inscription,[2]—

[1] Layard, ii. 197; Rawlinson, Mem. 422. For a fragment, see Rich, Residence, Pl. p. 131.

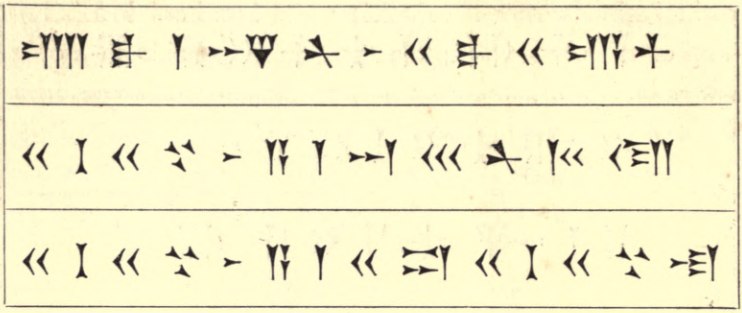
[2] They are given in Layard, ii. 194. For the reading, Cf. Rawlinson, Memoir, p. 415, 417.

Temenbar, sar rabu
sar dannu, sar kissat, sar Asar,
bar Asar-aden-pal, sar rabu,
sar dannu, sar kissat, sar Asar,
bar Abedbar, (or Tigalbar) sar kissat, sar Asar,
sa beth Levek.

"Temenbar the great king,
the supreme and powerful king, king of Assyria,
son of Asaradenpal, the great king,
supreme and powerful king, king of Assyria,
son of Abedbar, powerful king, king of the land of Assyria,
of the city of Halah."

The bricks of the south-west palace contained also inscriptions in three lines, recording its founder, reading[1]—

[1] Layard, p. 197 Cf. Rawlinson, Memoir, p. 423.



Beth rabu Asar-aden-asar sar rabu, sar dannu
sar kissat sar Asar bar Tsin-akhi-irba sar kissat sar
sar kissat sar Asar bar Sargon, sar kissat sar Asar.

"The great palace of Asaradenasar, the great king, the powerful king,
the powerful king, king of Assyria, son of Sennacherib, mighty king, king of Assyria,
supreme king, king of Assyria, son of Sargon, supreme king, king of Assyria."

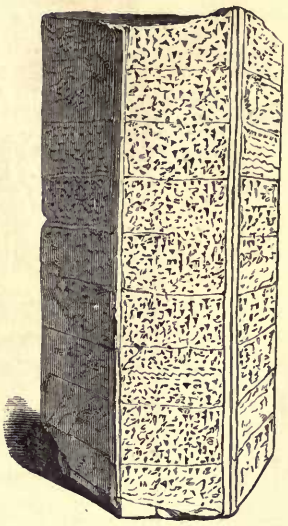
Those at Kalah Shergat have the name of Amraphel.

In the same manner the bricks at the Nebbi Yunus, at Kouyunjik, and Khorsabad, are found to record the mounds and sites of the cities of Nineveh, Mespila, and Sargon. The inscriptions on those of Gerdapan, Sherleker, and other localities have not yet been published. At Karamles was found the usual platform of brickwork, the bricks bearing a name supposed to be that of Sargon.[1] Rich found bricks at Arbila, but uninscribed,[2] as well as at Khistken,[3] and at Denbergard, the favourite residence of Khusroo Purvis,[4] in the Zendan.

[1] Layard, i. 52.
[2] Rich, Residence, c. xii. p. 18.
[3] II., 276.
[4] II., 253.

TERRA-COTTA WRITINGS.

The Assyrians, unlike any other nation of antiquity, employed pottery for the same objects, and to the same extent as papyrus was used in Egypt. Thus bulletins recording the king's victories, and even the annals of his reign, were published on terra-cotta cylinders, shaped like a rolling-pin, and usually hollow, and on hollow hexagonal prisms. These are of a remarkably fine material, sometimes unpolished or unglazed, and at others covered with a vitreous siliceous glaze or white coating. On the cylinders the inscriptions are engraved lengthwise; on the prisms they are in compartments on each face. Each wedge is about $\frac{1}{8}$ inch long, and the complicity with which the characters (a cuneiform writing-hand) are arranged is wonderful, and renders them exceedingly difficult for a tyro to read. Those hitherto published or known, contain the annals of the reign of Sennacherib, and the précis of the reign of another king.[1]



No. 63.—Hexagonal prism, inscribed with the records of a king's reign. From Kouyunjik. Brit. Mus.

There are the Shergat cylinder, containing the History of Tiglath Pileser; a cylinder of Sargon; Sennacherib's cylinders; Esarhaddon's cylinder.

[1] Layard, Nineveh, p. 346, and foll.

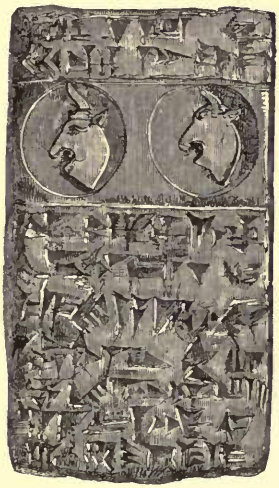
Sales of land and other title-deeds were also incised on pieces of this polished terra-cotta, and, in order to prevent any enlargement of the document, a cylinder was

No. 64.—Terra-cotta tablet sealed by a cylinder. From Kouyunjik.

run round the edges, leaving its impression in relief; or if the names of witnesses were affixed, each impressed his oval seal on the wet terra-cotta, which was then carefully baked in the kiln. The celebrated cylinders of carnelian, chalcedony, and other substances, were in fact the official or private seals by which the integrity of these

documents was attested.[1] These title-deeds are portable documents of four or five inches square, convex on each side, and occasionally also at the edges. Their colour varies, being a bright polished brown, a pale yellow, and a very dark tint, almost black. The paste of which they are made is remarkably fine and compact. The manner in which the characters were impressed on the terra-cotta barrels and cylinders is not known; those on the bricks used for building were apparently stamped from a mould,[2] but those on the deeds and books were separately incised—perhaps with a prismatic stick, or rod, or as others have conjectured,

No. 65.—Inscription on edge of 67.



No. 66.—Terra-cotta tablet impressed with seals.

No. 67.—Terra-cotta tablet with seals.

with the edge of a square rod of metal. In some instances,

[1] A fragment of one of these is given in Rich, Residence, pl. xxi. p. 38, and described as of a yellowish paste. Cf. Sir W. Ouseley, Travels, i. p. xxi. See also Babylonian Pottery.

[2] Cf. Nasmyth, Landseer, Trans. R. S. Lit. ii. 310; Layard, ii. 184.

where this substance was used for taking accounts, it seems just possible that the moist clay, rolled up like paste, may have been unrolled and incised with rods. The characters are often so beautifully and delicately made, that it must have required a finely constructed tool to produce them.[1]

Some small flat fragments of a fine reddish-grey terra-cotta which have been found among the ruins, appear to contain calculations or inventories, whilst others are perhaps syllabaries or vocabularies, to guide the Assyrian readers of these difficult inscriptions. A large chamber, or library, of these archives comprising histories, deeds, almanacks, and spelling-books, was found in the palace of Sennacherib at Kouyunjik.[2] It is supposed that altogether about 20,000 of these clay tablets or ancient books of the Assyrians, containing the literature of the country, have been discovered. Some of the finer specimens are covered with a pale straw-coloured engobe, over which has been thrown a glaze. Some horoscopes have been already found on stone, and careful examination has now detected the records of some astronomer royal of Babylon or Nineveh inscribed on a brick. Thus, while the paper and parchment learning of the Byzantine and Alexandrian schools has almost disappeared after a few centuries, the granite pages of Egypt, and the clay leaves of Assyria, have escaped the ravages of time, and the fury of barbarism.

In Egypt some receipts and letters have been discovered written on fragments of tile, and on the fine porcelain of the Chinese are often found extracts of biographical works, snatches of poetry, and even whole poems; but the

[1] Layard, ii. 187.

[2] Many of these were found at Nimrúd and in Assyria.

idea of issuing journals, title-deeds, inventories, histories, prayers, and poems, not from the press, but from the kiln, is startling in the nineteenth century. Although none of these clay documents have been found with Persian inscriptions, the discovery of the cylinder of Darius I.,[1] or of his viceroy in Egypt, proves that they had not become obsolete in his day. Some few have been found sealed by means of cylinders, and recent discoveries have shown that they are as late as the Syro-Macedonian kings of Babylonia.

The fact that baked clay was employed in this manner was by no means unknown to the ancient Greek and Latin writers. The Chaldæan priests informed Callisthenes,[2] who accompanied Alexander the Great to Babylon, that they kept their astronomical observations on bricks baked in the furnace, and Epigenes, who lived probably in the early part of the third century B.C., is stated by Pliny[3] to have found, at Babylon, astronomical observations, ranging

No. 68.—Seal. From Kouyunjik.

No. 70.—Inscribed seal. From Kouyunjik.

No. 69.—Seal. From Kouyunjik.

over a period of 720 years, on tiles (coctilibus laterculis).

[1] Grotefend, über die Keilschrift. 4to. Götting. 1840.

[2] Plin. Hist. Nat. I. vii. c. lvi. s. 57, ed. Sillig., although Voss, De Hist. Græc. Westerman, p. 437, 8vo. Lips. 1838, supposes him of uncertain age; but as he was a Greek, it is probable that he was one of those who accompanied Alexander to Babylon.

[3] IV., v. 1.

Another use of this plastic material in Assyria was for seals, which were attached to rolls of papyri, linen or leather, and placed either on the side of the roll when it was made up, or else appended by a slip or string. Several such seals were found in the chamber supposed to contain the royal archives at Kouyunjik; among them was one of

No. 71.—Seal of Sabaco and Sennacherib. From Kouyunjik.

No. 72.—Egyptian seal enlarged.

Sabaco, king of Egypt, who reigned B.C. 711, and was probably contemporary with the Assyrian king, Sennacherib.

It is evident that these seals cannot have been appended to the document in the baked condition in which they are

No. 73.—Egyptian seal. From Kouyunjik.

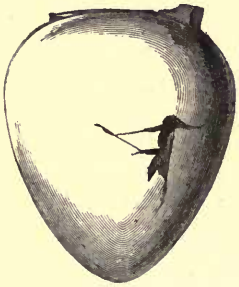
No. 74.—Back of seal, with marks of cords and fingers.

found, and some exhibit the traces of the fingers by which they were squeezed, and of the cloth or strap by which

they were appended to the royal muniments. These could only have been impressed while the clay was moist. Similar seals of unbaked clay have constantly been found attached to Egyptian papyri, sometimes bearing royal names. It is, therefore, interesting to reflect, as in the case of the seal of Sabaco already mentioned, that if the autograph of Sennacherib, or of Nebuchadnezzar, has been lost, time may have yet preserved an impression of the royal finger.

UNGLAZED POTTERY.

The researches of M. Botta and Mr. Layard have brought to light some of the terra-cotta vessels of unglazed or unpolished ware which were in use among the ancient Assyrians. These wares were found under different circumstances. One saucer-shaped vase, or patera, Mr. Layard found built into the back of a wall of the N.W. palace at Nimrúd, evidently through the blunder of the



No. 75.—Small heart-shaped vase, polished. From Nimrúd.

No. 76.—Bowl covered with a coating and polished. From Nimrúd.

workman. It must consequently have been of the age of that palace.[1] It has rather thick sides, and is of a pale

[1] Layard, ii. 13.

reddish-yellow clay. Another vessel, having equal claims to antiquity, which was found between two colossal bulls at the entrance of a chamber of the N.W. palace, is a cylindrical jar, with two small handles, and ornamented at the sides with two figures of a god with an Egyptian head-dress, a bird's body, human head and arms, and four wings. It is 1 foot 6 inches high, 1 foot 7 inches in diameter, and about $\frac{1}{4}$ inch thick. The clay is of a pale yellow colour, and gritty texture. Mr. Layard also found at the S.E. corner of the same mound an earthen sarcophagus, about 5 feet long, and very narrow, having two jars made of baked clay, of a red colour, placed at its side. Upon the covering slab was the name[1] of the Assyrian king Altibar, who built the central palace. Vases of baked clay were found inside another sarcophagus, scarcely 4 feet long, which was in the shape of a dish-cover. Similar coffins were exhumed at Kalah Shergat.[2] A few vases and other objects of pottery were picked up above the edifices of Kouyunjik. Some of these vessels were evidently used for purposes of sepulture, as they contained burnt human bones.[3] The vases brought by Mr. Layard from Nimrúd were chiefly found in the tombs in the mounds above the palaces, which seem to have been tenanted after they had fallen into decay. The clay of these vases is generally fine, and rather yellow in tone. They consist of amphoræ with rounded bases, some small jugs, little jars, bricks resembling those of the ancient Egyptians, shallow pateræ, or little cups, one ribbed,[4] like those represented in the hands of monarchs, a vase of a

[1] Layard, ii. 52.
[2] Ibid. i. 352; ii. 18.
[3] Ibid. i. 14.
[4] Layard, Mon. Pl. 95, 96, 97.

purse-shape, like the Greek aryballos, and various unguent vases exactly resembling those found in Roman graves in Italy and other parts of Europe. A group of the pottery

No. 77.—Group of Assyrian vases.

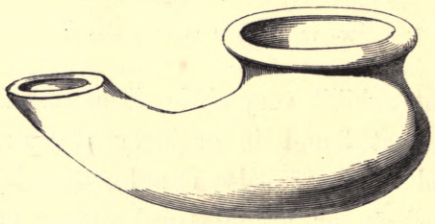
would in fact exhibit very little difference in respect to shape from that found in ordinary Roman sepulchres. With these objects were also found certain lamps, which, from the helices, or architectural ornaments on their handles, were evidently of Greek fabric, and of the period of the Seleucidæ ; and some terra-cotta figures, also the work of Greek artists, and presenting well-known types. Some of the lamps are of a peculiar shape, with long recurved nozzles, still black from the effects of burning,[1] and such as might have been lighted at Belshazzar's feast. The vases, few of which are of any great size, range from 1 inch to 2 feet high. Their ornaments are of the simplest kind, consisting of a few annular lines or concentric rings, sometimes diversified with bands of hatched lines,

[1] Layard, Mon. Pl. 95, 96.

resembling the continuous repetition of a cuneiform wedge.

M. Botta found several vases of this kind in the excavations which he made at Khorsabad. They contained burnt bones, and were in the shape of urns with oval bodies and covers, having a hatched ornament round the body. Each of these vases with its contents was placed in a separate cell; and they were evidently contemporaneous with the palace.[1]

That this unglazed ware continued to be made till a late period is proved by certain basins, brought by Mr. Steuart and Sir H. Rawlinson from Chaldæa, each having a lid or cover, inscribed with Hebrew and Syriac

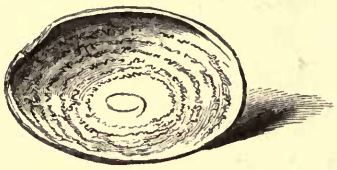


No. 78.—Lamp from Nimrûd.

characters. These inscriptions have been deciphered by Mr. Ellis, and their exact age can therefore be determined; but when we consider how constant was the habit among the Assyrians of covering every object with their arrow-headed inscriptions, and that none occur on any of their earthen vessels, but, on the contrary, inscriptions in the square Hebrew and Estranghelo Syriac characters, it is evident that the greater part of this pottery is not of the old Assyrian period. It belongs probably to about the

[1] Botta, Mon. de Nineveh, Pl. 165.

fourth century of our era. When the palace fell to decay, consequent on the downfal of the empire, the huge mounds were tenanted by the Chaldæan, the Greek, the Roman,

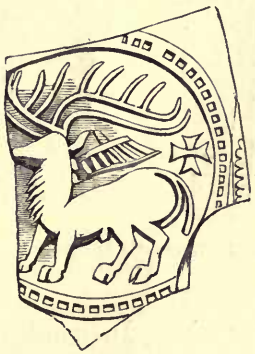


No. 79.—Bowl with Chaldee inscription.

No. 80.—Bowl with Hebrew inscription.

and the Arab, and it is probable that to some of these races many of these vases must be referred. Various kinds of ornament were adopted. On some, hatched lines, forming continuous bands, were impressed with a tool while the clay was moist. Others have continuous perpendicular and horizontal lines, formed apparently by the repetition of an arrow-headed character. On one specimen is a series of goats and pomegranates, resembling in treatment the

No. 81.—Bowl with Syriac inscription.



No. 82.—Stamp on a vase, apparently Sassanian.

designs found on the gems of the Sassanian monarchs of Persia, but possibly old Assyrian. Painting is rarely seen on the unglazed vases. Some fragments from Karamles

and other localities had pale yellow backgrounds, with horizontal or vertical lines of a dark brown colour. On some specimens a few characters resembling the Phœnician have been written in a dark carbonic ink.

TERRA-COTTA FIGURES.

Although there can be no doubt that many figures of the Assyrian deities, and many of the architectural ornaments employed by that people, were made in terra-cotta, few have reached the present time. Probably, as in Babylon, they were cased with gold and bronze, which attracted the cupidity of the spoilers. Several small terra-cotta figures made of a fine clay, which has turned of a pale red in baking, were found at Nimrúd[1] and at Khorsabad.[2] They are coloured with a cretaceous coating, and resemble in all respects the Greek pottery. They are probably of the age of the Seleucidæ, though some may be referred unhesitatingly to a period prior to the fall of Nineveh. In some of the corbels of the N.W. palace, the part projecting from the wall was moulded in terra-cotta in the shape of five fingers, and inscribed with the

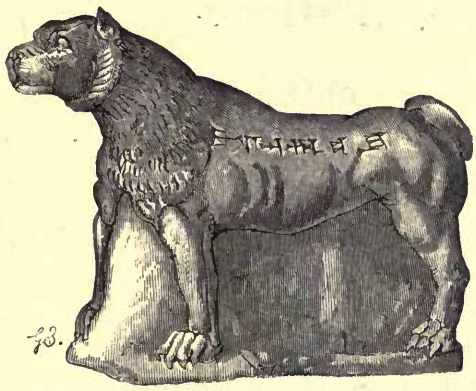
No. 83.—Terra-cotta figures of Assyrian Venus.

[1] Layard, Monuments, pl. 95, Nos. 5, 6.

[2] Those found at Khorsabad, as well as the ditch or trench in which they were, are figured. Botta & Flandin, Mon. de Ninevé, pl. 165.

usual formula, "The Palace of Asar-aden-pal, the great king."[1] These are of a pale red colour, like the cylinders. There are also some objects, apparently of a votive nature, and in the shape of sleeping ducks, made of a fine yellow clay, and inscribed with numerals.[2] Moulds for making small figures have also been found in terra-cotta. Some seals, about an inch in diameter, of fine dark clay, were discovered at Khorsabad, impressed from a circular or conical gem, with the subject of a king stabbing a lion with a sword.[3]

In removing one of the numerous slabs representing the hunting scenes of Ashur-bani-pal at Kouyunjik, there were found several little terra-cotta figures of dogs, standing,



No. 84.—Terra-cotta dog from Kouyunjik.

made of a coarse clay covered with a blue, red, or black paste, and having names inscribed on them, such as the guardian of the house, the lion-tamer, &c. These are supposed by Sir H. Rawlinson to be images of hounds of the

[1] They are now deposited in the British Museum.

[2] Layard, Mon. pl. 95, no. 17.

[3] Botta, Mon. de Ninevé, pl. 164.

royal pack, probably those which had been killed in hunts of lions and other animals.

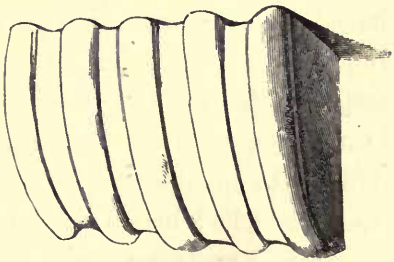
ENAMELLED AND GLAZED WARE.

Specimens of Assyrian glazed ware or porcelain are comparatively rare ; but enough have been found to show that it was extensively employed in the same manner as among the Egyptians for architectural decoration, religious purposes, and domestic uses. It is, however, far inferior in all essential qualities to the Egyptian manufacture, being coarse and dull, and having want of cohesion between the body and the glaze, while the vases and other objects made of it are deficient in the beautiful and elegant outlines of the Egyptian pottery.

GLAZED BRICKS.

The application of a glaze to bricks, in order by this means to give the appearance of fayence, to the sides of rooms, and even (if we may believe the mythological accounts) to the walls of cities, was probably derived by the Assyrians from the Egyptians, who at a very early period had inlaid in this manner the chamber of the pyramid at Saqqara. The glazed or enamelled bricks from Nimrúd are of the usual kiln-dried kind, measuring $13\frac{1}{2}$ inches square, and about $4\frac{1}{2}$ inches thick. They were laid in rows horizontally above the slabs of sculpture of the Mosul marble, and seem to have been employed in the construction of cornices. They are glazed on one of the narrow sides or edges only, having on this edge various patterns, chiefly of an architectural nature, such as guil-

loche or chain ornaments, bands of palmettes or helices,[1] and fleurettes or flowers of many petals. The colours employed were blue, black, yellow, red, and white. The glaze, which is much decomposed, easily exfoliates, and the colours have lost much of their freshness.[2] It would appear that patterns of tolerably large size were executed in this manner, each brick having its appropriate portion enamelled upon it. Thus, for example, there is a foot in a sandal and part of the leg of a figure,[3] about 2 inches long, which indicates a figure about a foot high, on one brick in the British Museum, and on another is the head of a goat, apparently also part of a figure. Another brick found by Mr. Layard in the earliest palace of Nimrúd had a horizontal line of inscription in arrow-headed characters of a darker colour, and with square heads, like nails. Its tenor was of the usual purport, "This is the great palace of Asar-aden-pal."[4] Bricks of this glazed kind were found chiefly in the space between the great bulls which flanked the entrances of the chambers. From Nimrúd were also brought corbels of blue fayence, or what has been called porcelain,[5] the under part modelled to represent the five fingers of the hand. They were let into the wall to hold some architectural member, and are 8 inches



No. 85.—Blue corbel from Nimrúd. Brit. Mus.

[1] Layard, Monuments of Nineveh, fol. London, 1849, pls. 84, 86, 87.
[2] Cf. Layard, ii. 112.
[3] Ibid. pls. 84, 87.
[4] Layard, ii. 180.
[5] Layard, Monuments, pl. 84.

long and 4 inches broad, that part only which projected from the wall being vitrified. A brick brought from the second excavation at Nimrúd has on it the subject of the monarch receiving a draught of wine from a eunuch. It is traced in a thin dark outline upon a blue ground, and resembles a Dutch tile, like those which used to ornament the stoves and chimney-flues of our ancestors.

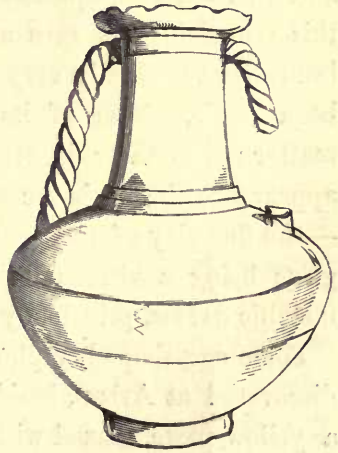
The recent analysis, made in the Museum of Practical Geology, of the colours of the enamel employed in this brick, shows that the opaque white was produced with tin, the yellow with antimoniate of lead, or Naples yellow, the brown with iron, the blue and green with copper. The flux and glazes consisted of silicate of soda aided by lead. The body or paste of the brick is of a very calcareous quality, and to aid the adhering of the enamel to the brick, it was only laid upon one surface, which was placed horizontally when baked.[1] This is proved to have been the case by the melted enamel having trickled down the sides. The brick appears to have been first slightly baked, and after being painted, when cold, with the required colours, to have been a second time sent to the furnace. This glazed ware was probably produced at a lower temperature than that made at present, which it is difficult to manufacture without its warping in the kiln. The enamelled bricks from the palace at Nimrúd show that whole walls were composed of them, and formed a kind of mosaic work, representing subjects of considerable dimensions; for not only are there fine architectural ornaments,—such as the guilloche, rosettes, leaves, and

[1] Sir H. De la Beche and Mr. Trenham Reeks, Mus. Pract. Geol. Cat. of Spec. 8vo. Lond. 1805, 30–32.

flowers, goats, and winged animals,—but also part of the face of a figure which must, when complete, have been about three feet high, and subjects like those of the friezes in alabaster. These had their subjects in white outline on pale blue, olive-green, and yellow grounds. Many enamelled bricks were also found at Khorsabad.[1] Similar bricks have been found in the palace of Susa by Mr. Loftus, with the remains of a Persian cuneiform inscription, and other ornaments. Columns and pilasters were also made of semi-circular bricks.

VASES.

Several vessels of this fayence or porcelain, which resemble in their general character Egyptian vases, have been found amidst the ruins of the Assyrian palaces, chiefly in the tombs of the mounds. Two, in the shape of amphoræ, with twisted handles, were discovered in a sepulchre of the central mound,[2] and are now in the British Museum. Others were found at Kalah Shergat, Kouyunjik, and Karamles.[3] All the mounds of Assyria, in fact, have scattered amidst their débris the remains of the vessels of fayence which



No. 83.—Vase discovered in tombs of central mound at Nimrûd.

[1] For some specimens, see Layard, Monuments of Nineveh, fol. Lond. 1849, pl. 84.

[2] Layard, ii. 18; Mon. of Nineveh, pl. 85.

[3] Ibid.

formerly decorated the palaces. Fragments in the British Museum, acquired by Mr. Rich, Mr. Steuart, and during the Euphrates Expedition, show that vessels lined with a coarse blue glaze were in use in Assyria. The clay of these vases is the same as that of the bricks, except in one or two instances, in which it is of a fine white colour, like that of the body of the Egyptian figures. A small glazed scarabæus was found by M. Botta at Khorsabad.[1] The prevalent colour of this ware is a fine bright blue, verging to a green when the surface has been slightly decomposed. Other fragments, found in different localities, were of a pale lilac colour, or of a yellow pattern on a blue ground. In some instances the ground was white, with stripes of a brown and of a purple colour.[2] Few specimens are found, and there is consequently every reason to believe that this porcelain was rare and highly prized. As it has been discovered only very recently, no analysis has as yet been made, either of its composition or its colouring matter; but there is every reason to believe from its appearance that it is the same as the fayence of Babylon —the fine clay of the country forming its body, and the glaze being a vitreous silicated substance coloured with metallic oxides, principally of copper.

Some egg-shaped amphoræ, with a blue glaze, have been discovered at Arban, besides several plates and bowls of a yellow paste, glazed with brown and purple arabesque and floral patterns, probably to be referred to a later period than the Arabian dominion. Some of the fragments dug up at Sherif Khan were overlaid with a white engobe.

[1] Mon. de Nin., pl. 154.

[2] Layard, Monuments, pl. 85.

Two large discs found at Baashok, with raised studs, ornamented with a pattern of leaves resembling the antefixal ornament of the Greeks, and alternate flowers of the pomegranate, were also painted in dark brown upon a cream-coloured engobe, and glazed.

BABYLONIAN POTTERY.

SUN-DRIED BRICKS.

THE structures of Babylon, like those of Assyria, were erected on platforms of sun-dried bricks, and the inner portions of the walls, and the more solid masses of the buildings, were made of the same material. Hence sun-dried bricks are found in all the great ruins of the country; at the Mujellibe,[1] the Birs Nimrúd,[2] the Akerkuf,[3] Niffer,[4] and in the immense mounds[5] which mark the walls or other sites of the ruined cities of the plains of Shinar.[6] These bricks, not being often found entire, have proved less attractive to the traveller and archæologist than the kiln-dried bricks, and hence their dimensions have been left unrecorded. They are rudely shaped, resembling clods of earth, and are composed of a kind of

[1] Layard, Discoveries, p. 165-167; Mon., pl. 53, 54-55.

[2] Layard, Discoveries, 1853, p. 132.

[3] Rennel, in Archæologia, xviii., 249; Sir R. K. Porter's Travels, ii. 329; Pietro della Valle, 4to. 1616; Rich, Memoir, 28.

[4] Rich and Porter, loc. cit.

[5] Rich, Memoir, 8vo. Lond. 1815, 62.

[6] Rawlinson, Mem. Cf. infra.

clay-mortar, intermixed with chopped straw, grass, or reeds. Those of the Akerkuf have no straw. These bricks were made by the usual process of stamping out of a wooden block mould. They were laid with slime or clay, and reed.[1]

KILN-BAKED BRICKS.

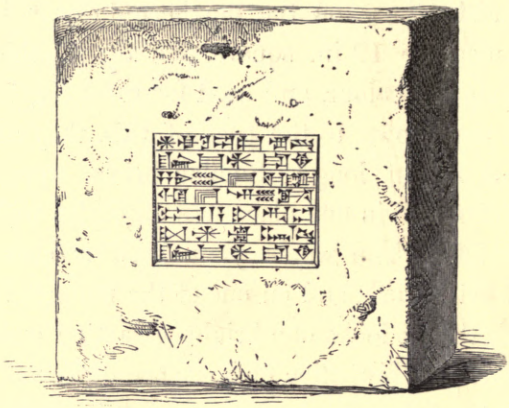
Besides these sun-dried bricks, remains of kiln-baked or burnt bricks are found in all the principal ruins of ancient Babylonia, and were used for the purpose of revetting or casing the walls. Like the sun-dried bricks they are made of clay mixed with grass and straw, which have, of course, disappeared in the baking, leaving, however, traces of the stalks or stems in the clay.[2] Generally they are slack-burnt, of a pale red colour, with a slight glaze or polish.[3] The finest sort, according to Mr. Rich, are white, approaching more or less to a yellowish cast, like our Stourbridge, or fire-brick; the coarsest are red, like our ordinary brick. Some have a blackish cast, and are very hard.[4] The finest are those which come from the ruins of the Akerkuf. The general measurement of the kiln-dried bricks, at the Birs Nimrúd, is 1 ft. 1 in. square, and 3 in. thick.[5] Some are submultiples, or half of these dimensions. A few are of different shapes for particular purposes, such as rounding corners.[6] Those at the Akerkuf measured a trifle less, or $12\frac{1}{2}$ in. square, and $2\frac{3}{4}$ in. thick,[7] and are placed at the base of the monument. The

[1] Porter, ii. 277.
[2] Porter, ii. 329.
[3] Porter, ii. 310.
[4] Brongniart, Traité, ii. 89, 90.
[5] Rich, Memoir, 62; Brongniart, Traité, 316.
[6] Rich, Memoir, 62.
[7] Porter, Travels, ii. 277, pl. 65.

bricks of Al Hymer, on the eastern bank, measure 14 in. long, 12¾ in. broad, 2½ in. thick, and are of fine fabric.[1] There are bricks of two dimensions at this ruin of the Birs Nimrúd; those on the northern brow, a little way down it, measure 12 in. square, and 3¼ in. thick; they are of a pale red colour, and used for revetting the monument. Lower down to the east of this, they are 4¾ in. broad, and 12¾ in. long.[2] Similar bricks were found at the Mujellibe, and in one place was an entire wall of them 60 feet thick.[3] The whole plain here is covered with masses of brick work, and on one of the mounds the bricks are so red, that it looks one bright gleaming mass.[4] The bricks from the Mujellibe or Kasr are described as very hard, and of a pale yellow colour; and this edifice presents a remarkable appearance of freshness.[5] I have seen only one fragment of a brick from Niffer; it is of a white, or rather yellowish-white, colour, and sandy, gritty texture. This spot, it will be remembered, is supposed to be the site of old Babylon. All these bricks are made by the same process as those of Assyria, namely, stamped out of a wooden or terra-cotta mould, and are also impressed with several lines of cuneiform character. This impression is always sunk below the superficies, rectangular, and often placed obliquely on the brick, with that disregard to mechanical symmetry which is so usual on works of ancient art. The stamp is generally about 6 inches long, by 4 inches wide, and the number of lines varies from three to seven: an arrangement quite different from that observed

[1] Porter, ii. 396.
[2] Porter, ii. 313.
[3] Rich, Mem. 28.
[4] Porter, ii. 313.
[5] Porter, ii. 355, 365, 366.

on the bricks of Assyria, and rather resembling that adopted by the brick-makers of Egypt. The inscriptions



No. 84.—Brick Stamped with name of Nebuchadnezzar. Royal Society of Literature.

sometimes commence with the figure of a lion, a bull, or what may be intended for an altar.[1] These read, according to Sir H. Rawlinson,—

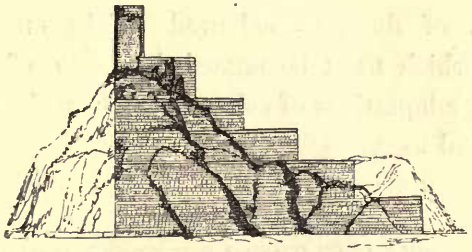
[of] Nebuchadnezzar,
the king of Babylon,
founder of Beth Digla,[2] or Saggalu,
and of Beth Tzida
son of Nebopalasar [I am].

Since the period of the researches of Porter, Rich, and Fraser, a careful excavation and examination of the ruins of the supposed temple of Belus at the Birs Nimrúd has been made by Sir H. Rawlinson in 1854. From the re-

[1] Beauchamp, Journal des Savans, 1790; Europ. Mag. May, 1792.

[2] According to Dr. Hincks, Layard, Disc., p. 515, Beth Shaggah.

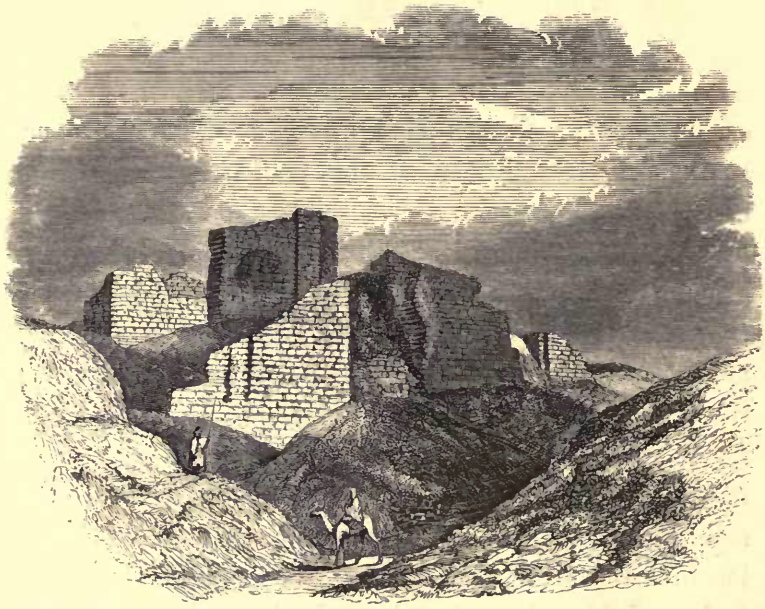
mains of three terra-cotta cylinders found at the corners of the stages of the brick-work, he has discovered that it was dedicated by Nebuchadnezzar to the seven planets. It was a kind of step-shaped pyramid, constructed like the apices of the obelisks found at Nimrúd and Kouyunjik,



No. 85.—Birs Nimrúd, Restored.

each step being formed of bricks of a different colour, and appropriate to one of the planets, to which the edifice was consecrated. The highest part, the second original step, composed of vitrified bricks of a greenish-grey colour, is supposed to have been the step of the moon; the next, a mass of blue vitrified clay, produced by the application of fire to the mass of brickwork on the spot, is thought to have represented the planet Mercury. The fourth stage, built of a fine yellow brick, is conjectured to have been anciently gilded, and to have been sacred to the sun; the fifth, of bricks of a roseate pink hue, to have been the tier of the planet Mars; the sixth, of red bricks, to have belonged to the planet Jupiter; the seventh, of black bricks, daubed over with bitumen, to have been sacred to the planet Saturn. The base, or platform, was of crude unbaked bricks. The pink bricks measured $14 \times 14 \times 4$ inches, the yellow $13\frac{1}{3} \times 13\frac{1}{3} \times 3\frac{2}{3}$, the blue

$12\frac{2}{3} \times 12\frac{2}{3} \times 3\frac{1}{3}$, the grey $12 \times 12 \times 3$, and the red $14 \times 14 \times 5$ inches.[1] Sir H. Rawlinson has endeavoured to trace a certain harmony of the proportions of the bricks to that of the stages or platforms, and that of the celestial spheres; an ingenious idea, which, however, he has reluctantly abandoned. The walls of the Median Ecbatana were built of different coloured bricks on the same principle, which must be regarded as one of the most remarkable adaptations of coloured brick-work to religious or symbolical uses.



No. 86.—The Mujellibe or Kasr, exhibiting the Breastwork.

The bricks at the Mujellibe had an inscription of seven

[1] See Rawlinson, Lecture Roy. Inst. for details; Layard, Nineveh, p. 495, for a general description of the Birs.

lines;[1] those at the Birs Nimrúd, three, four, or seven lines:[2] others from the neighbouring ruins have five. Those from Niffer have five lines. The bricks at the Kasr had seven lines; those at Al Hymer, on the eastern bank, ten lines.[3] Some of the bricks found on the hill of the Mujellibe had their inscriptions at the edge.[4]

Sir H. Rawlinson states that he has examined on the spot bricks of above one hundred different towns and cities in an area of about one hundred miles in length, and thirty in breadth, which comprises Babylonia Proper, and that all have the name of Nebuchadnezzar; and that on the Al Hymer bricks in the published plates of Sir R. Porter, he reads Hemraimsis. The ruins of Niffer, in Lower Babylonia or Chaldæa, are stated to be more extensive than those of Babylon, and the bricks are stamped with the name of an independent king, which has not yet been deciphered. At Warka, which has been only recently examined by Mr. Loftus, the ruins are of a stupendous character, and the king's name, Urukh, on the bricks differs from any known; at Mugeyer and Umwaweis are also brick ruins, bearing stamps of their royal founders,[5] Urukh, Sinshada, Ismidagan, and Nabonidas. The details of their dimensions and other particulars, however, have not been given; but it may be supposed that they resembled the other bricks of Chaldæa. The impressed marks were made, of course, previously to the baking, and the bricks

[1] Porter, ii. 345.

[2] Ibid. 312; Maurice, Ruins of Babylon, pl. 4, 34; Porter, ii. 354.

[3] Porter, ii. 394.

[4] Ibid. 355.

[5] Rawlinson, Memoir, 476, 481, 482. At the time of writing this (1850), the inscriptions on these bricks have not been published.

were then carried to the brick-field, and laid in the sun for some time, since the marks of the feet of weasels and birds are found upon the clay ; and on some of the bricks of the Mujellibe, are impressions of the five fingers, or of a circle, probably the brickmaker's private marks.[1] It does not seem to have occurred to any one that they may have been baked after they had been built up into platforms ; at all events, without some such explanation, it is difficult to comprehend the statements of travellers about the extensive vitrification and even masses of slag on the Birs Nimrúd.[2] In building, the inscribed face of the brick was always placed downwards, and deposited on a layer of straw with a mortar or cement of lime.[3] This mortar is sometimes thin, sometimes about one inch thick. Bitumen was found to have been used as mortar only in the foundation walls.[4] Notwithstanding the interest of the subject, and the repeated observations made at the Birs Nimrúd, as well as at the mounds in Lower Babylonia, no detailed account has been given of the manner in which the bricks are laid.

The following table will exhibit the dimensions of bricks from these sites in the British Museum. They are all very imperfectly baked, of a light-red or even ash-coloured paste, but made with considerable accuracy and sharpness, and are intermediate between the tile and brick. Those from one site only resemble in their proportions the brick in use at the present day.

[1] Rich, Kourdistan, 289.
[2] Porter, 312.
[3] Ibid. 311 ; Rich, 28, 29 ; Arch. xviii. p. 258.
[4] Porter, ii. 312.

	INCHES.		
	Length.	Width.	Thickness.
NIFFER.			
Unknown king [broken]	9	11	2½
MUGEYER.			
Ismi-dagan	11⅓	11	3
Urukh	12½	12½	2½
	11½	11½	2½
Nabonidas	13½	13½	2¾
WARKA.			
Urukh	13	13	3
Sinshada	14	14	4
SINKARA.			
Khammarabi	13⅓	13⅓	3
Purna-Puriyas	11½	11½	3¾

This mode of brick-making was of the highest antiquity in Babylon. It is mentioned in the Book of Genesis that burnt bricks לבנה (libnah) were employed soon after the flood, to build the foundations of the celebrated Tower of Babel, and these were cemented together with asphalt or bitumen והחמר היה לחם לחמר, (vehakhêmâr hayah lakhem lakhomêr), "and slime," or "bitumen"[1] says Moses, "was to them instead of mortar," or "for the purpose of mortar." The mode of building here described, exactly coincides with the manner in which the foundations of the buildings, both in Assyria and

[1] *καὶ ἐγένετο αὐτοῖς ἡ πλίνθος εἰς λίθον· καὶ ἄσφαλτος ἦν αὐτοῖς ὁ πηλός.* Gen. xi. 3.

Babylonia, are constructed. According to Herodotus,[1] the clay dug out of the ditches which surrounded the cities of Babylonia, served to make the bricks with which their walls were built. These were either entirely constructed of sun-dried bricks, or elsê of sun-dried revetted with kiln-dried or glazed bricks, or with stone. Towering to the astounding height of above 100 feet, and of a breadth sufficient to allow large armed bodies of men, and even chariots, to traverse them, and well protected with battlements, they defied the marauding Arabs, and could only be taken by regular siege,—no easy task, when the most destructive siege artillery consisted only of a strong, heavy, metal-shod beam called the ram, the lever, and the chisel. Hence, while vast structures of stone have been utterly corroded by the devastating hand of time, or dilapidated for the uses of successive generations, the meaner edifices of brick have survived, and Babylon the Great is as well known from its bricks as Greece and Rome from their temples and medals.

A part of one of the mounds at Warka, called the Waswas, exhibited a kind of ornamental brickwork very remarkable in its kind, the curtain having its bricks arranged in a lozenge pattern, the buttress in vandykes or chevrons.[2]

The state of the arts in Babylon and Egypt helps to elucidate some obscure points in the history of brickwork. At the large temple at Warka, Mr. Loftus found an edifice built of cones $3\frac{1}{2}$ inches long, laid horizontally, apex and

[1] Herodot. i. 79; Ctesias, à Müller. 8vo. Paris, 1844, 19, 6; Berosus, Joseph. c. Apion. i. 19; Phlegon de Mirabilibus; Schol. Aristoph. Aves, 552, ed. Dind.; Heeren, Ideen, i. s. 117.

[2] Report of Assyrian Excavation Fund, April, 28, 1854. No. i. p. 4.

base alternately, and imbedded in a cement of mud and straw. Some of the cones dug up on the platform had straw still adhering to their sides. The clay of these bricks was of a dingy yellow, but many had their bases dipped in black or red paint. By means of these colours they were arranged in ornamental patterns of diamonds, stripes, and zigzags. They show the use of similar cones found in Egypt, which must have been worked into walls of tombs, and which have been already described. At an edifice called the Waswas, and at the large temple at Warka, Mr. Loftus discovered moulded semi-circular bricks, which, being joined at their bases, formed perfect cylindrical columns. Other pieces of similar columns were found in a mound outside the south wall.

No. 87.—Terra-cotta Horn, with Babylonian Inscriptions. From Warka.

At the Waswas building Mr. Loftus also discovered glazed or enamelled bricks, ornamented with stars having seven rays. Their glazing was black, white, yellow, blue, and green. A pavement of vitrified slabs, 2 feet 4 inches square, was found in the south ruins of Warka. Glazed terra-cotta lamps of the Sassanian period were exhumed from the cemetery.

The researches of Mr. Loftus also discovered sun-dried bricks at the ruin called Bouarieh, at Warka. Their dimensions ranged from 7 inches to 9 inches in length, and from 3 inches to $3\frac{1}{2}$ inches in thickness, while they were 7 inches wide. The walls in which they were used were bonded like the Roman with layers of reeds, three

or four in number, placed at intervals of from 4 feet to 5½ feet. Each layer of reeds had four or five rows of bricks placed above it. The remainder of the building was constructed of similar bricks, disposed lengthwise on edge, the flat surfaces and narrow edges of the bricks being placed alternately. The cement with which the bricks were united contained barley straw. This arrangement of brickwork Mr. Loftus supposed to be Parthian. Stamped sun-dried bricks were discovered at the upper part of the edifice. It had also kiln-dried bricks stamped with an inscription in 8 lines, recording the dedication by King Urukh to the Moon, according to the interpretation of Sir H. Rawlinson. Some others bore the name of the King Sinshada, who reigned about B.C. 1500, according to the same authority. Small red kiln-dried bricks, pierced with six holes and imbedded in bitumen, were found at the base of the construction.

Cones of red brick, similar to those of the Egyptians previously described, with bases coloured red, were found in a wall at Warka by Mr. Loftus, embedded in a cement of mud and straw. They were only 3½ inches long, by 1 inch diameter at the base.

Another kind of construction, of which, indeed, instances occur in Sicily and elsewhere, was found at the south-west building at Warka. Above the foundation were a few layers of unbaked bricks, on which were three rows of vases arranged horizontally above one another, with their mouths placed outwards. Above the last row was a mass of brickwork. Although the conical end was solid, many were broken. Perhaps they were intended for places in which sparrows or mice might build their

nests. But vases and pipe tiles are used to the present day by the natives of Mosul to decorate the parapets of their houses.

At the Sassanian period, unbaked bricks were placed rudely plastered inside edifices, and the mode of construction at this time was by placing the bricks alternately with their edges and flat sides outwards. Cornices, capitals, and other objects of terra-cotta, covered with a coating of stucco or plaster, and painted and gilded, were discovered by Mr. Loftus at Warka.

UNGLAZED WARE.

Rich[1] mentions the discovery of various earthen vessels in the Mujellibe, but the mounds of Babylonia, formed apparently of the walls and foundations of the great edifices, have yielded as many of these relics as the mounds of Assyria; and as they have been used at all epochs for sepulchres, it is not possible to determine accurately the age of the few specimens discovered. Some of the vases found among these ruins contained burned bones supposed to be the ashes of Greeks, and are consequently subsequent to the Macedonian conquest. There seems to be no doubt, however, that the statues of the gods of Babylon were made of terra-cotta. Such was that seen by Nebuchadnezzar in his dream, which was composed of clay and metals,[2] and that of Bel, which was of clay, plated externally with brass,[3] and probably also the colossi mentioned by Diodorus.[4]

[1] Mem. 28.
[2] Daniel, ii. 33—35.
[3] Daniel, xiv. 6.
[4] Diod. Sic. lib. ii. 9.

The Babylonian earthenware is scarcely to be distinguished from that of Assyria, and presents the same general characteristics of paste and shape. It consists of cups, jars, and other vessels. The paste of the terra-cottas is generally of a light red colour, and slightly baked. The figures have been made from a mould, perhaps of the same material as that in use among the Egyptians. The vases are of a light red colour, and of bright clay, occasionally, however, of a yellow hue, with a tinge of green. They were made upon the wheel, and are not ornamented with painting or any other kind of decoration. Probably modelled figures of deities were sometimes introduced at the sides and handles, as in some of the vases of large dimensions found in Assyria.

BABYLONIAN WRITINGS.

Several earthenware documents of a similar nature to those found in Assyria, have been discovered in the ruins of the ancient Babylonia Proper, consisting of grants of land, receipts for taxes, archives, and other instruments, the purport of which has not yet been determined. They are of the same shapes as the Assyrian, and made of a very fine terra-cotta, sometimes of a pale straw colour, and of a fine but gritty texture, or else of a light brown, and occasionally even of a dark colour. The forms of these terra-cottas are very various ; some are cylindrical, or, to speak more accurately, in the shape of two truncated cones joined at their bases. These were probably turned on a pillow lathe. The rest are oblong, triangular or circular in form, varying considerably in thickness ; the

inscribed surfaces are usually convex, sometimes concave, or nearly level. Many of the oblong pieces are rectangular, and so flattened as to approach the shape of tablets. One of the most valuable is a fragment of a great cylinder, the transcript of an inscription, now in the East India House,[1] containing, according to Sir H. Rawlinson, a copy of the Hieratical Statistical Tables of Nebuchadnezzar, which enumerated all the temples either built or endowed in Babylonia by that monarch. It is of a pale straw colour, and the inscription is finely written. Another fragment, apparently a deed, has the seals and names of the attesting witnesses at the edges. The material is a fine compact light brown clay, with a polish or slight glaze on the exterior. Several cylinders are preserved in the various museums of Europe, and some of the inscriptions have been published by writers on the subject.[2] All are in the hieratical or ancient Babylonian handwriting, which stands in the same relation to the complex character on the bricks as our handwriting does to black-letter.

The Babylonian cylinders are stated by Sir H. Rawlinson [3] to be—1. Fragment, containing an abridgment of the dedications of the temples of Babylonia by Nebuchadnezzar. 2. Rich's, (pl. 94, Babylon and Persepolis,) recording the clearing of the canal which supplied the cisterns of Babylon. 3. The Sinkarah cylinder, recording the building by Nebuchadnezzar of the temple of the Sun at Larrak. 4. The Birs cylinders, containing the rebuilding

[1] Engraved, Porter, ii. pl. 78; Dr. Hincks' Trans. Roy. Ir. Acad., 1847, p. 13; Rawlinson, Memoir, 478.

[2] Sir W. Ouseley, Travels, i. pl. xxi.: Grotefend, Bemerkungen zur Inschrift eines Thongefässes mit Babylonischer Keilschrift. 4to., Göttingen 1848.

[3] Rawlinson's Notes on the History of Babylonia. 8vo. Lond. 1854; Layard, Nineveh, p. 345.

of the temple of the Seven Spheres at Borsippa. 6. The Mugheir cylinder, commemorating the repairs of the temple of the Moon at Bur. 7. The great cylinder of Nabonith, describing the architectural repairs of the temples of Babylonia and Chaldea.

BAS-RELIEFS AND FIGURES IN TERRA-COTTA.

A few small slabs, or pieces of terra-cotta, in bas-relief, have been found at Babylon, the largest being not more than 3 inches square and about $\frac{1}{4}$ of an inch thick. On one of those brought by Mr. Rich from Hillah, and now in the British Museum, is a representation of a seated deity, holding in one hand a dove, and having a seated figure behind. On another is a female, probably a goddess, holding a lotus flower, like that often found on gems, especially on the conical ones. A third specimen, which is the best of all, represents a man holding by the collar a gigantic dog of the Thibet breed, resembling those mentioned by Herodotus[1] as forming the kennel of the kings of Persia, and to the support of which three villages were assigned. This design has not been stamped from a mould, but modelled with the hand, and the execution is remarkable for boldness and freedom. This specimen was obtained by Sir H. Rawlinson in the neighbourhood of Babylon, and is now in the British Museum. It is difficult to say for what purposes these bas-reliefs were made. Perhaps they may have been the first sketches of an artist, intended to guide him in more important works, and that last described may have been a study for a group in a frieze, repre-

[1] Lib. i. 192. This specimen was presented by Prince Albert to the British Museum.

senting the bringing of tribute. The clay of which they are made is fine, like that of the cylinders, and delicately manipulated.

Many figures of a naked female, having only a chain round her neck, to which was suspended a heart-shaped

No. 88.—Bas-relief of man and dog.

ornament, and holding her hands beneath her breast, were found at Warka. Some of these are of a pale, others of a light red, terra-cotta. They are in bas-relief, and all have been produced from a mould, the marks of the fingers being visible at the back. These figures, indeed, may not be earlier than the time of the Roman Empire, remains of all ages having been found in the various mounds and excavations.

GLAZED WARE.

All over the ruins of ancient Babylonia are found fragments of glazed ware, consisting of pieces of the bricks with which the inner walls were revetted, of the cornices of the chambers, or of vases which decorated the apartments of the palaces, or served for the use of the temple.[1] Some fragments of this ware, brought by the Abbé Beauchamp, in 1790, from the Birs Nimrúd (Borsippa), and presented by him to the Bibliothèque Nationale, were analysed by MM. Brongniart and Salvetat. The material of these specimens was the same as that of the unbaked bricks, of coarse texture, and of a pale grey colour, rendered red by baking. They were glazed light blue and yellow. The researches of M. Salvetat showed that this glaze contained neither lead nor tin, but that it was composed of a vitreous coat of an alkaline silicate of alumina, coloured with metallic oxides, like the Egyptian glazes. The yellow part manifested the presence of oxide of iron; the blue, of a deep purplish tint, might have been produced by cobalt; the colouring matter of the white glaze is not stated.[2] A more recent analysis of similar colours from Assyria, made by Dr. Percy in the Museum of Practical Geology,[3] has shown that with a base of

No. 89.—Glazed Aryballos. From Babylon.

[1] Rich, Memoir, pp. 28, 33. 8vo. 1815.

[2] Brongniart, Traité, ii. 89—90.

[3] Museum of Practical Geology, Catalogue of Specimens, 8vo, Lond. 1855, p. 30.

silicate of soda, or soda glass, and oxide of tin, the opaque white has been produced; yellow, with the same, and antimoniate of lead, or *Naples yellow;* blue, with copper, while lead is also present in the blue, probably having been employed as a flux. These results are quite different from those of Salvetat. This glaze is generally laid on very thick, and does not adhere well to the body of the brick. The thickness is about $\frac{1}{16}$ of an inch. This ware is far inferior to the best Egyptian, although some of the vases appear to be more compact in their paste than the bricks, and have a thinner and more tenacious layer of glaze. According to Ctesias,[1] the three circular walls of the palace of Babylon were ornamented with glazed ware, on which were represented animals richly coloured, scenes of hunting, and warlike exploits performed by Semiramis and her son Ninyas; and the bricks discovered in the Assyrian palaces seem to confirm this account. The different members of the composition were painted on the edge, and the whole formed a kind of mosaic. On one of the chambers of the Mujellibe, fayences of the sun, moon, and a cow are said to have been found.

COFFINS.

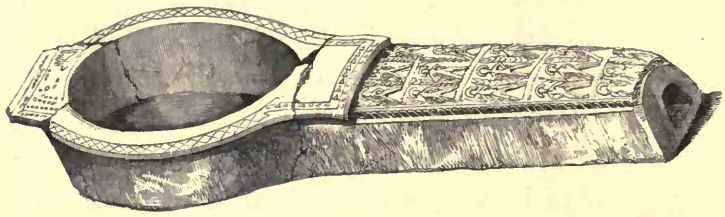
The researches and excavations made by Mr. Loftus, at Warka, which, there is every reason to believe, is the ancient Ur of the Chaldees,[3] show that the Babylonians used this glazed ware for coffins. These are described as

[1] Diodor. Sic., lib. ii. 8. Ktesias, a Müller. 8vo. Paris, 1844, p. 23.

[2] Beauchamp, in Europ. Mag., 1792; Journal des Savans, 1790, p. 197. Cf. Maurice, Observations on Rich's Memoir, 8vo. 1816, p. 92 et seq.

[3] Rawlinson, Memoir, p. 481.

shaped like a slipper, but having a large oval aperture above, through which the body was introduced, and which was then closed with a lid of earthenware. The enamel is bluish-green, and the sides were ornamented



No. 90.—Supposed Sassanian Coffin. From Warka.

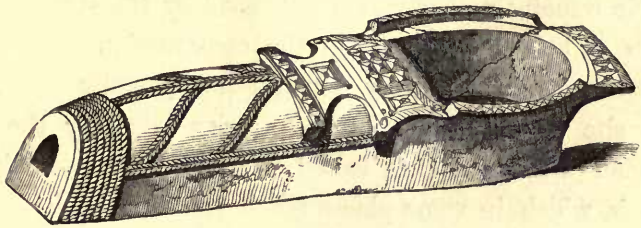
with figures of warriors dressed in enormous head-dresses, short tunics, and long under-garments, having a sword by their sides. The hands rested on the hips, and the legs were apart. These coffins were found piled upon one another to the height of forty-five feet. The description of the head-gear calls to mind the figures of the bulls at Khorsabad, and of the Sassanian kings.[1] At Mugeyer or Umgar was found another of these pan-like sarcophagi, of oval shape, and made of yellow paste, but having no glaze remaining.

No. 91.—Cover of Coffin. From Warka.

It appears from Mr. Loftus's researches and excavations, that these glazed coffins were of the Sassanian period. The paste of the coffin was of a pale straw colour, and had been mixed with straw and imperfectly baked. On the upper surface of the inside, and at the bottom, were traces of the frame of reed matting on which the coffin was laid. The glaze, which was of a blue colour, but has

[1] Athenæum, 3rd Aug., 1850, No. 1185, p. 821.

become greenish through age, was laid on and baked when the coffin was placed upright on its foot. The most ornamented of these coffins had five rows of male figures,



No. 92.—Supposed Sassanian Coffin. From Warka.

with bushy hair, like that on the heads of the Parthian and Sassanid monarchs. They are dressed in a close tunic, breeches, and full wig, and have their hands placed on their hips. Other coffins had the figure of a female carrying a box, and many were plain, without either glazing or figure. The figures appear to have been stamped from a model; the coffins were moulded by the hand. Some Parthian coins were found strewed on the earth, close to the coffins. The latter were either placed by themselves, or else in vaults, formed with bricks of a light sandy yellow colour, almost 8 in. square. So many thousands of these coffins were found, that it appeared as if all Babylonia, in its later days at least, had been buried at Warka.

No. 93.—Terra-cotta Model of a Coffin.

JEWISH POTTERY.

No remains of earthen vessels used by the Hebrews, or even of bricks employed in the construction of edifices, are known; the pottery which is occasionally found on the site of Jerusalem, being principally either the red Roman ware, or that called Samian. The depth of *débris*, which in some places reaches 40 feet, and the fact of no excavations having been undertaken on the site, are the probable reasons why no entire vases or other terra-cotta objects have been discovered; whilst the low state of the art among the Jews may have caused the fragments, which must always abound in the vicinity of great cities, to be neglected. It is, however, possible that the Jews obtained the principal earthenware they required from Egypt, and that, as among some other oriental peoples, metallic vessels were preferred for the kitchen or the table. The notices of the potter's art in the Scriptures are comparatively few; and though the manufacture of bricks is mentioned, it is generally with reference to other nations, as in the account of the Tower of Babel, and of the Egyptian forts of Pithom and the Migdol-en-Rameses, or "Fort Rameses."

Some of the later prophets, indeed, especially those who had been in captivity at Babylon, speak of the treading out of the clay[1] with the feet, of the making it into bricks, and baking them in the furnace. The prophet Jeremiah describes the potter working at his wheel. This, called *obna-im* in Hebrew,[1] was formed of two round

[1] Nahum iii. 14; 2 Samuel xii. 31.

stones, or two wheels of wood placed one on the other, the upper one being smaller than the lower. It has been supposed that the Jews knew the process of glazing vases by means of litharge.[1]

No. 94.—Interior of Inscribed Bowl.

Certain vases of pale straw-coloured clay, with Chaldæan inscriptions in the square Hebrew character, and Estranghelo-Syriac, supposed to contain magical incantations to demons, were found at Amram and other places in Babylonia.[2] These have been decyphered by

[1] Munk, Palestine, p. 389; Jahn, Archæologia, I. i. p. 642, c. v.; Proverbs xxvi. 23.

[2] Layard, Nineveh, p. 509 et seq.

Mr. Ellis and have been considered as old as the Captivity of the Jews; but their date is much more recent: indeed, it may be doubted if they are ancient at all, vessels so inscribed being said by good authorities to be in use among the Jews of Turkish Arabia up to the present hour.

M. De Saulcy[1] obtained from a place to the east of the Moabites a fragment of pottery resembling that found at Mycenæ, of the earlier Greek style, and supposed by some to be Phœnician or Assyro-Phœnician.[2]

At Jerusalem, also, has been lately found one small terra-cotta bottle or lecythus, having in relief at its sides bunches of grapes and leaves, resembling the subjects on the later coins of Judæa.[3]

PHŒNICIAN POTTERY.

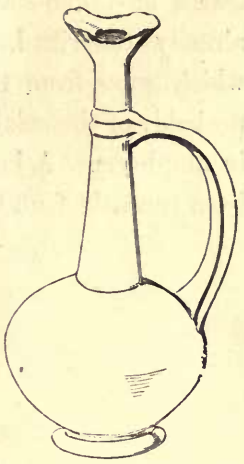
THE pottery found on the coast of Syria is principally of the second period of the Greek and Roman occupation of the country,—few or no specimens being referable to the time when the Phœnicians were under their own monarchs. In the collections of the Museum at Sèvres is a lecythus or oil-cruse, found at Tyre, of the lustrous or polished Egyptian ware, and exactly similar to those which come from Egypt. Notwithstanding the space which the Phœnicians occupy in ancient history, and the traditions

[1] Journal Asiatique, 1855, vol. x. p. 418, 419.

[2] Layard, Nineveh, ii. p. 166.

[3] Athenæum Français, 1856; Bull. Arch., p. 4.

of their skill in navigation and in the manufactures, they have left behind them few or no remains. Glass and purple dyes were their staples, and their pottery was probably for domestic use. At an early period, in common with the Aramæan nations, they were celebrated for their toreutic and metallic work, their stained ivories, and their glass manufactures. According to the legend of Sanchoniatho, they claimed the invention of brick-making,—or rather their own story was that Hypsuranius [1] invented, in Tyre, the making of huts with reeds, rushes, and the papyrus. After the generation of Hypsuranius were Agrieus (the hunter) and Halieus (the fisher), the inventors of the arts of hunting and fishing. These were followed by two brothers, one of whom, Chrysor or Hephæstus, was the first who sailed in boats, whilst his brother invented the way of making walls with bricks. From this generation were born two youths,—one called Technites (the workman), and the other Autochthon (earth-born), who invented the method of making bricks with loam and straw, and drying them in the sun. They also invented tiling,—all moral fables recording the progress of civilisation. It is much to be regretted that travellers, who have often remarked the fragments of pottery which exist in the ruins of the now desolate cities



No. 95.—Cruse of polished ware. Egypt. Room, No. 4710.

[1] Sanchoniatho, ab Orellio, p. 17; Cory, Ancient Fragments. p. 8.

of Phœnicia, have not thought of depositing some of them in the European museums, where they might have been scientifically examined. The question of the vases called Phœnician found in Greece and Italy will be treated of under those localities; the fragments bearing traces of Phœnician fabric found at Nimrúd have been already described. According to Herodotus, the wine which came from the Syrian coast to Egypt in his day, probably of the celebrated vintage of Helbon, was imported in amphoræ. A lamp, with a Palmyrene inscription, has been recently found at Palmyra.[1]

[1] Ath. Franç., 1855; Bull. Arch., p. 102.

PART II.

GREEK POTTERY.

CHAPTER I.

Etymology—Division of the subject—Sun-dried clay—Terra-cotta—Bricks and tiles—Friezes, &c.—Statues and figures—Colouring—Subjects—Reliefs—Prices—Cattle Cones, &c.—Dolls—Lamps.

We have already alluded to the antiquity of the fictile art among the Greeks. Their term for pottery, *keramos*, is supposed to be derived either from *keras*, *a horn*, probably the most ancient material of which drinking-vessels were formed, or else from *kerannumi*, *to mix*. They likewise applied the word *ostrakon*, the name for an *oyster-shell*, to pottery; and ὀστράκινα τορεύματα is their generic term for works in terra-cotta.

The art of working in clay may be considered among the Greeks, as among all other nations, under three heads, according to the nature of the process employed: namely, first, sun-dried clay; secondly, baked clay, but without a glaze, or terra-cotta; and thirdly, baked clay with the addition of a glaze, or porcelain. It is under

these three heads that it is proposed to treat the subject. The first, from its limited use, will occupy our attention but very briefly.

SUN-DRIED CLAY.

Sun-dried clay was used by the Greeks for modelling objects intended for internal decorations. Thus Pausanias mentions having seen in the King's hall at Athens objects modelled in this material, by Chalcosthenes.[1] We may infer, from another passage of the same author, that bricks of sun-dried clay continued to be used in Greece at least till the time of the Roman dominion; since he relates that Antoninus, a man of senatorial rank, repaired the temple of Æsculapius at Epidaurus, which was constructed of unbaked bricks.[2] The temple of the Lepræan Demeter in Arcadia,[3] that of the Stirian Demeter in Stiris,[4] and the chapel of Æsculapius at Panopeus,[5] were all of this material. The walls of many fortified cities, as Mantinea, for example, seem to have been made of sun-dried bricks,[6] which resisted the battering ram better than baked ones. A statue of Prometheus, of unbaked clay, still existed at Panopeus in the time of Pausanias.[7]

The edifices of crude clay have disappeared, and the dimensions of the bricks are consequently unknown. They were probably of the same dimensions as the baked

[1] Pausanias, x. 4. Plin. N. H. xxxv. 12, § 45; xxxiv. 8, § 9. There is some difficulty in distinguishing between this Chalcosthenes and another potter of the same name, but the former must have belonged to an early period of the art.

[2] Paus. ii. 27, 7.

[3] v. 5, 4.

[4] x. 35.

[5] x. 4, 4.

[6] Xenophon, Hell. v. 2; Mem. iii. 1. Vitruv. i. 5.; Paus. viii. 8, 5.

[7] Paus. x. 4.

bricks, but the nature of the material required them to have a greater thickness.

TERRA-COTTA.

The use of terra-cotta among the ancients was very extensive. It supplied the most important parts both of public and private buildings, as the bricks, roof-tiles, imbrices, drain-tiles, columns, and other architectural members. It also served for pavements, and for the construction or lining of cisterns and aqueducts. Among its adaptations to religious purposes may be noticed the statues of the gods which stood in the temples, besides copies of them on a reduced scale, and an immense number of small votive figures. It also supplied the more trivial wants of every-day life, and served to make studs for the dress, bases for spindles, tickets for the amphitheatres, and prizes for victors in the games. Of it were made the vats or casks in which wine was made, preserved, or exported; the pitcher in which it was served, and the cup out of which it was drunk; as well as all the various culinary and domestic utensils for which earthenware is used in modern times. It furnished the material for many small ornaments, especially figures, which are often of a comic nature; and supplied the undertaker with bas-reliefs, vases, imitative jewellery, and the other furniture of the tomb.

BRICKS AND TILES.

Although the Greeks sometimes used bricks for building their temples, tombs, and houses, yet they were not altogether indispensable in a country abounding, like

Greece, with stone. They are mentioned by Greek authors chiefly when speaking of foreign or barbarian edifices, and in a manner which shows that they were not much employed in Greece at the time when they wrote. They are said to have been used in the Homeric age. The altar of the Herceian Jupiter at Troy, on which Neoptolemus slew Priam, was constructed of bricks. The palace of Crœsus, the houses at Sardis, that of Mausolus at Halicarnassus, and of Attalus at Tralles, were built of the same material; as well as the Philippeum at Olympia, and the monument of Hephæstion at Babylon.[1] Hyperbius of Crete, and Euryalus, or Agrolas, are stated to have erected the first brick wall. But the very epithet, "brick-bearers," which the Greeks applied to the Egyptians, *Αἰγυπτοὶ πλινθοφόροι*,[2] shows that they regarded the use of bricks with a certain contempt, or, at all events, as a characteristic distinction; and indeed it appears, from the vestiges of Grecian temples, that stone was uniformly employed in preference. Some fragments of baked bricks of a red paste from Athens, and of tiles of a red and yellow paste from Cape Colonna (Sunium), together with a drain-tile of red clay from Ephesus, are in the Museum at Sèvres; but these may belong to a late period of Grecian history.[3]

Mr. Burgon found at Alexandria Troas, either in the walls of the old city or in those of an aqueduct, triangular bricks, apparently half of the didoron, divided through the diameter. They formed a right-angled triangle, the base of which measured $14\frac{3}{8}$ inches, and the perpendicular line from the apex 7 inches, with a thickness of $2\frac{1}{4}$ inches.

[1] Hirt, Geschichte der Baukunst, 121.

[2] Aristoph. Aves, 1134.

[3] Brongniart and Riocreux, Mus. de Sèvres, 19.

They were of a fine red clay, and were worked into the wall so as to form lozenge-shaped panels,—a mode of brickwork which prevailed during the time of the Roman empire.

Avolio mentions remains of walls at Hyccara, Minoa, Lilybæum, Heraclea, Himera, and Tyndaris. At Catania are the remains of a Roman odeum and brick theatre. At Tauromenium are a naumachia and brick vaults belonging to the corridor of an amphitheatre; also some brick tombs. The brick remains of the pharos, erected by the architect Orion on the bay of Pelorus, may still be traced; and ruins of similar buildings occur at Capo d'Orlando, the ancient Agathyrnum. Other remains of red-coloured bricks were found to the west of Ætna, and some large bricks near Himera.[1] The Greek bricks were named after the ancient word *dôron*, or palm, to which their dimensions were adjusted. There were three kinds: the *didôron*, or two-palm brick, measuring a foot in length, and half a foot, or two palms, in breadth; the *tetradôron*, or four-palm brick, measured four palms on each side; and the *pentadôron*, or brick of five palms on each side. The *pentadôron* was employed in the construction of public edifices; the *tetradôron* for private buildings. Another kind called the *Lydian*, was one foot and a half long, and one foot broad, and derived its name from its use in Lydia. The mode of their manufacture is described by Vitruvius, and will be mentioned in the chapter on Roman Pottery. At Massilia, or Maxilua, and Calentum, in Spain, and at Pitane in Mysia, bricks were made so light that they floated in water.[2]

[1] Avolio, 42—47.

[2] Vitruvius, ii. c. 8, 9; Pliny, N. H., xxxv. 14; Strabo, xiii. p. 614, c.

TILES.

Tiles were extensively used in Greece for roofing. They were said to have been invented by Cinyras, in Cyprus.[1] Those for house use are square and flat, and have the sima of the cornice turned up.[2] This part was painted with lotus flowers, the elegant ornament called the helix, or honeysuckle, and mæanders in red, blue, brown, and yellow colours. Two tiles of this description, in the British Museum, measure 2 feet 3 inches wide, and 8 inches broad. Similar tiles have also been found in Greece, but with a hollow gutter to carry off the rain, and having lions' heads moulded in salient relief, with the mouth open, to act as spouts.[3] In Doric architecture the mouths of these lions were closed. Vitruvius says, that the lions' heads ought to be sculptured on the sima of the cornices. According

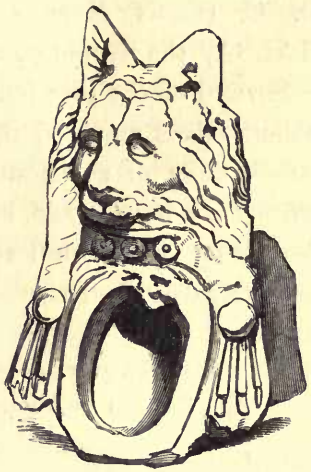
No. 96.—Cornice with Lion's Head. British Museum.

to the traditions of the potters, one of the earliest applications of the plastic art was to the making of these tiles. Dibutades, a Sicyonian potter, was the first who placed these heads, or masks (personas) at the extremity of the

[1] Hirt, Geschichte, i. 193, s. 4.
[2] Stackelberg, Die Gräber, taf. v.
[3] Dodwell, Tour in Greece, i. 333. Stackelberg, Die Gräber, taf. vii.

imbrices or gutter-tiles.[1] Spouts were modelled in various other forms, such as the forepart of a lion, or the mask of a Silenus or Satyr, crowned with ivy.[2]

It is also probable that in Greece, as among the Romans, the *suspensuræ*, or hollow floors of the hypocausts, as well as the flue-tiles of the hot baths, were made of terra-cotta. Tiles were also employed for constructing graves, in which the body was deposited at full length. In the oldest sepulchres of this kind, it appears that after the floor had been paved with flat tiles, the body was laid upon it, and then covered with arched tiles. The latter had an orifice at the top, in order that they might be carried with the hand; and after they had been placed in the ground, this aperture was covered with lead. The flat and square tiles were in use at a comparatively late period. Some graves had a second layer of tiles to protect the body from the superincumbent earth.[3]



No. 97.—Spout in shape of the forepart of a Lion. British Museum.

Some rare specimens of Greek tiles were found by the Baron Giudica at Acræ in Sicily. Those used for carrying off the rain were 3 palms 3 inches long, and 1 palm 3 inches broad. They were stamped on the outer side, close to the border, with the letters Φ ϕ or Φ E in a circle.

[1] Pliny, Nat. Hist., xxxv. 12, 43.
[2] British Museum.
[3] Stackelberg, Die Gräber, tav. vii.; Dodwell, Tour, i. 452.

The tiles which covered these were 3 palms 3 inches long and 9 inches broad. On some other Sicilian tiles the potter had placed the triskelos, or three legs, as an emblem of the country. Besides these, some bore the Greek inscription ΣΩΣΙΜΟΣ; others the Latin ones, C. MVR. D. C. (Caius Murrius, decurio of the colony), and GALBA,[1] the name apparently of the emperor.

Several of the tiles found at Olbia, near Nicolaief, have oblong labels stamped upon them, with the names of the Greek edile of some state during the period of whose office they were made, in exactly the same form as those found on the handles of amphoræ, which will be hereafter described; as—

ΧΑΒΡΙΑ	ΕΠΑΡΙΣΤΩΝ
ΑΣΤΥΝΟ	ΑΣΤΥΝΟΜΟ
ΗΡΑΚΛΕΙ	ΠΟΣΕΙΔΩΝΙΟ.

"Chabrias being edile—Ariston being edile,"—whilst the last names, Heracleides and Poseidonius, probably indicate the proprietors of the pottery.[2]

In the ostracism of the Athenians, the act of voting, or ostracophoria, was performed by means of fragments of vases, on which were inscribed the names of those whom they wished to banish.[3]

At Corcyra, tiles and bricks are also found stamped with the names of magistrates, apparently those of the Prytaneis, with the preposition ΕΠΙ underneath, indicating

[1] Avolio, 27, 31, 37.

[2] Bekker, in the Mélanges Gréco-Romaines. 8vo. St Petersburg, 1854, p. 492. 496.

[3] See Paradus., J. A., De Ostracismo Atheniensium. 8vo. Lugd. Bat., 1793, 5, 6; Plutarch in Pericl., 161; Pollux, viii. 20; Hesychius and Suidas, voce, κεραμεικὴ μάστιξ. Nepos, in Themist. viii. 2; in Cimon, iii. 1; Aristid., i. 2; Plut. in Aristid., 211, 322.

the existence of some public regulation respecting the potteries. A list of these inscriptions will be found in the Appendix, No. 1.

Tiles recently discovered by Dr. Macpherson at Kertch, the ancient Panticapæum, have impressed upon them in oblong labels, letters in relief, reading *Basilike* 'the Royal,' probably referring to the house or palace, and the date of the archonship of Ugianon, the letters A . . . th, and some other mutilated inscriptions. These are of a remarkably fine bright red paste, with flanges and the usual border above, and depression below for fixing the tiles upon each other. They measure 1 foot 6 inches long by 1 foot wide, and are probably of the sort called *Lydian*, which had these dimensions, and was named from its use in Lydia. The imbrices which covered the joints had upright sides and an arched top, and were 6 inches broad. These were not stamped. Other tiles discovered by Mr. Burgon, in excavations made at Athens, had in a label, AΘE, the commencement of the word 'Athenian.' Tiles found by Mr. Newton, in the graves at Calymna, had the word ΔIO in intaglio, or circular labels with monograms in relief, on the body of the tile. One had, 'of Euphamus,' the name of a maker, or magistrate, in a label on the edge.

JOINT TILES AND ANTEFIXA.

The joints of the flat roof tiles were covered by the imbrex, or rain-tile, which was made semi-cylindrical, the sides generally upright with an arched top. These tiles were made by the same process as the flat tiles, and were moulded. They are not inscribed, but some found at

Metapontum were painted with mæanders and egg-and-tongue ornaments. Some, found by Dr. Macpherson at Kertch, are 4 inches high and 8 inches broad. The mode in which they were adjusted may be seen in the works of Campana[1] and Canina.[2] Another kind of tile was that which terminated in the antefixa. It was made in imitation of the marble tiles which had the same ornament, and consisted of a long horizontal bevelled body, terminating in a semi-elliptical upright, on which was fixed some moulded ornament, generally the helix, in bas-relief. These tiles were laid on the ends of the other tiles at the sides of the building, to prevent them from slipping. They were sometimes inscribed.[3] Tiles served as missiles during sieges or civil disturbances, and it was with such a weapon that Pyrrhus was killed. The tiles just described are made of a fine clay. Those from Metapontum, examined by M. Brongniart, were found to be more compact and fine at the elliptical end than in the body. Sometimes the whole of a *naos*, or chapel, was constructed of tiles; as that sacred to Diana, seen by Pausanias at Phocis, and another on the road leading to Panopeus.

Till Byzes of Naxos[4] invented (Ol. L.), B.C. 580, the art of constructing the roofs of temples with slabs of marble, —the method which he employed in building the temple of Jupiter at Elis,—the ancient temples of Greece were roofed with terra-cotta tiles, and the pediments, friezes,

[1] Opere en Plastica, tav. vi.

[2] Architettura Antica, sez. ii. tav. xcvii.

[3] British Museum, Elgin Saloon, No. 297, Seroux d'Agincourt, Recueil, pl. xxix.

[4] Campana, loc. cit., p. 8. Byzes was contemporary with Alyattes and Astyages, Pausan., v. 10; Cf. Liv., xlii. 2.

and other members, were made of the same material. The recent excavations on the site of the Erectheum [1] show that the temple which existed there before the Persian invasion was decorated with painted terra-cotta members. The temple of Apollo at Megara and other old temples were also built of terra-cotta. As the art became more developed, the pediments of Doric temples were ornamented with bas-reliefs in terra-cotta, which were ultimately superseded by marble groups in alto-relievo. These early reliefs, called *protypa*, or bas-reliefs, and *ectypa*, or high-reliefs, were also used for decorating houses and halls.

FRIEZES.

Avolio [2] mentions a guilloche cornice in the museum of Syracuse; also another at Eryx, ornamented with gryphons, and some representing scenes from the Dionysiac or Isiac worship.

Many of the architectural members of the Greek temples were undoubtedly made of terra-cotta. Such remains, however, are rare, and most of the fragments of friezes hitherto discovered appear to belong to the period of Roman domination rather than of Greek independence. Those discovered amidst the remains of the old cities of Italy, chiefly those of maritime Etruria, are the work of the Etruscans; nor are those of Southern Italy and Magna Grecia entirely Greek. A fine specimen of an egg and tongue moulding, glazed internally, of a light red

[1] Campana loc. cit.

[2] Ibid. 97, 98.

colour, has been recently discovered at Kertch. It probably formed part of the cornice of a tomb.

PIPES.

The pipes by which water was distributed from the aqueducts, or drained from the soil, were also made of terra-cotta. A drain-tile of red terra-cotta, found at Ephesus, is in the Museum of Sèvres.[1] Similar pipes, supposed to have been used for conducting water from an aqueduct, have been discovered by Mr. J. Brunton, at Old Dardanus, in the Troad. They have been turned upon the lathe, are smooth outside, but grooved inside. Their dimensions are 1 foot 10½ inches long, 4½ inches diameter at the bore, and about 1 inch thick. They are neither stamped nor ornamented, except by an annular grooved line at each end. Cylindrical in shape, they are broader at one end than the other, with a collar at the narrow end to insert into a similar tile as a joint. The clay of which they are composed is of a pale red colour, and rather coarse. They were united at the joint by a mortar made of lime, white of egg, and tow, and, except that they are unglazed, resemble the drain-pipes now in use.

STATUES AND FIGURES.

The terra-cotta figures are made of a paste distinguished from that of the vases by its being softer and more porous. It is easily scratched or marked with a steel instrument; it does not give out a clear ringing sound when struck;

[1] Brongniart and Riocreux, Mus. de Sèvres, p. 19.

TERRA-COTTA HEAD OF PALLAS ATHENE. (FROM CALVI.)

[Vol. I., p. 168.

nor when submitted to a high temperature does it become so hard as stone-ware.[1] Its colour ranges from a deep red to a pale straw, and its texture and density vary in specimens found in different localities. Ancient works in terra-cotta are distinguished from the modern by their greater lightness and softness. The mode of working in this material was by forming the prepared clay into the required shape by means of the fingers, or with peculiar tools (*κάναβοι*). To give the finer touches, the nails were employed, as we have already mentioned in the Introduction.

The art of working thus in terra-cotta was of great antiquity. The invention of it was claimed by the Corinthians, who are said to have exhibited in the Nymphæum of their city specimens of the first efforts in it from the hand of the celebrated potter Dibutades. In order to preserve the likeness of his daughter's lover, he moulded in terra-cotta the shadow of his profile on the wall; and this production is said to have existed in the Nymphæum when the city was stormed by Mummius.[2] The invention was, however, also claimed by the Samians, who maintained that Rhœcus and Theodorus, who were sculptors in bronze, and who flourished about the XXX Olympiad (B.C. 657), had first practised the art of modelling.[3] As the early sculptors cast their bronzes solid, like the Egyptians, who are supposed to have been the fathers of the art, it is evident that modelling in clay must have preceded working in bronze. To Dibutades is also ascribed the mixing

[1] Brongniart, Traité, i. 305.
[2] Plin. xxxv. 12, 43.
[3] Ibid.; Panofka, Res. Samior., 91.

of ruddle, or ochre, with the clay, in order to impart to it a warmer tone.

Pausanias mentions having seen at Athens two remarkable terra-cotta groups in salient relief, representing Theseus killing the robber Sciron, and Heos or Aurora carrying off Kephalos. These groups, which were of considerable size, were modelled.[1] It appears certain that the Sicyonian artist Lysistratus, brother of the celebrated Lysippus,[2] was the first to make casts of statues by means of terra-cotta moulds. By this means the principal statues of Greece were multiplied, just as works of art are in the present day by plaster-casts. A few ancient statues of terra-cotta existed in the shrines of Greece in the time of Pausanias, as that in the temple of Ceres and Proserpine at Tritæa in Arcadia; and in the temple of Bacchus at Athens, where there was a composition representing one of the kings of Athens entertaining Bacchus and the other gods at table.[3] Some artists of the later schools combined the plastic art with that of painting, and the celebrated Zeuxis was accustomed to model in terra-cotta the subjects which he afterwards painted. Many of his works existed in Ambracia at the time that city was captured, and its masterpieces of art were dragged to Rome by Fulvius Nobilior. Pasiteles, an artist who lived at Rome in the time of Pompey, always first modelled his statues in terra-cotta, and used to call the plastic art the mother of statuary and carving.[4] Some clay figures appear to have been

[1] Paus., i. 3, 1.

[2] Plin. xxxv. 12, 44; Campana, Antiche Opere in plastica, Roma, 1842, p. 7.

[3] Paus. i. 7.

[4] Campana, loc. cit., Sillig, Dict. of Artists of Antiquity, 8vo. London, 1836; Pliny, Nat. Hist., xxxv. 12, 45.

of a toreutic nature, having parts of the body executed in a different material. Such works, indeed, were rare; but the extraordinary nature of the combination was much modified by the colours with which all terra-cotta figures were painted. Nor were such works unknown in Assyrian art.

That these models were also made in plaster, appears from the account given by Pausanias of the statue of the Olympian Jupiter at Megara. Theocosmos, an artist of that town, had undertaken to make the statue of gold and ivory; but the breaking out of the Peloponnesian war put a stop to his labours. When Pausanias saw it, only the head of the god was constructed of gold and ivory, the other portions of the figure being made of gypsum and terra-cotta.[1]

The immense number of terra-cotta objects at Athens is alluded to by the pseudo-Dicæarchus[2] and by Demosthenes.[3] It appears that on certain festive occasions in Greece, there were competitive exhibitions of clay figures and other objects of art; which accounts for the excellence attained in these productions. Such statues existed till a late period of the Roman empire. It is mentioned in an epigram of Nicænetus, that there was a celebrated clay statue of Mercury at Constantinople;[4] yet few figures of any size have come down to us. There are in the British Museum two statues of Muses from Pozzuoli, about 3 feet

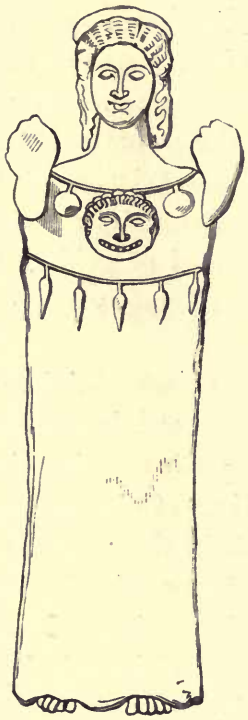
[1] Paus. i. 40.

[2] *θαυμαστὸν πλινθίνων ξώων ἀνθρώπῳ διδασκάλιον.* Βιὸς Ἑλλάδος, lib. i. p. 182.

[3] Philipp. i. 9.

[4] *αὐτοθὲν ὀστράκινόν με καὶ ἐν ποσὶ γήϊνον Ἑρμῆν*
ἔπλασεν ἀψῖδος κύκλος ἑλισσόμενος
πηλὸς ἐφυράθην· οὐ ψεύσομαι, ἀλλ' ἐφίλησα,
ὦ ξεῖνε, ὀστρακέων δύσμορον ἐργασίην.
Anthologia a Jacobs, tom. i. p. 205.

high; and a torso, probably of a terminal Priapus, of the size of life, the head and arms of which are wanting. A Mercury, the size of life, is also in the Museum of the Vatican. But there are no statues of this material of any great dimensions extant, which can be referred to an ancient period of art. All have perished amidst the wreck of the shrines and palaces. Neither have any moulds in terra-cotta for the casting of bronze statues been discovered, although it is evident that they must have been prepared for that purpose.



No. 98.—Terra-cotta figure of Pallas-Athene. From Agrigentum.

The chief attention of inferior artists was directed to the production of small terra-cotta figures, which the Greeks used either as ornaments or as their household gods. They rarely exceed 9 inches in length, and resemble the modern plaster casts. They were called *pelinoi* (πήλινοι),[1] or "clays;" and one of these, representing Hephæstus, presided over the hearth. They are found in great abundance in the vicinity of the large cities of antiquity, and many specimens are preserved in the Museums of Europe. Numerous specimens have been discovered recently in the little island of Calymna,[2] and outside

[1] Aristoph. Aves, 436.

[2] Arch. Anz. 1848. p. 277.

the walls of ancient Tarsus.[1] Many of these are repetitions of one another. A careful examination shows that they were made by the same process as the modern plaster-casts. A model figure, *protypos*, was first made in terra-cotta with the modeller's tools, and from this was taken a mould, *typos*, apparently also in terra-cotta, seldom in more than two pieces, which was then baked. The figures, technically called *ectypa*, were made from this mould by pressing into it the clay, formed into a thin crust, thus leaving the figure hollow. Usually the base was open, and at the back were holes, either to allow the clay to contract without cracking, or for the purpose of fixing the image to the wall. When the wet figure was withdrawn from the mould, it must have been carefully dried, and then retouched by the modeller. Finally, it was consigned to the furnace, and baked at a low temperature.

COLOURING.

The method of colouring these figures was well known to the ancients; and it would appear that the Greeks had a body of artists who were solely employed in painting statues, bas-reliefs, and other architectural ornaments.[2] Two modes principally prevailed. In the first the whole ground of the figure or bas relief was coloured celestial blue, and the relieved parts were picked out with red, yellow, and white. The faces, especially in the old style of the art, were painted of a deep red, as among the

[1] Barker, Lares and Penates, 8vo. Lond. 1853. p. 145.

[2] Plato, Repub. iv. 420; vi. 327, 328.

Egyptians.[1] In other instances it is probable that they were coloured with the most harmonious distribution of tints by artists of renown, as in the case of Damophilus and Gorgasus. The celebrated Posis, a contemporary of Varro, executed such exquisite plastic imitations of fruits in terra-cotta, that they were mistaken for the objects themselves; which could not have been effected except by painting them, like the artificial fruits in wax at the present day. A great number of terra-cotta statues have been painted with flat colours like distemper, consisting of ochrous or opaque colours mixed with chalk and size, or with white of egg. These paints were so used as to give the figures a gay and lively look, without any design of imitating nature. They were laid on after the terra-cotta had been baked, and are not very solid, but peel off easily. The tints are pure, and not shaded; and the colours usually employed are white, red, yellow, blue, and violet.[2] In the archaic figures the favourite colours are blue and red. The former is seen on the chiton and tunic of the seated figure of a goddess, brought from Athens, and now in the British Museum (No. 5); while several figures of the same early period have their garments either coloured red, or else the borders marked out in that colour. At a later period blue prevailed for the draperies; but the borders and selvages of tunics, and sometimes the whole of the garment, were coloured pink, which had then become fashionable among artists, and was very promiscuously

[1] Campana, 25. Compare Virgil, Ecl. x. 27, and the commentators; Pliny, Nat. Hist. xxxiii. 1, 36. There is reason to suppose that in later times they were gilded; Martial, Epigr. iv. 39. "Fictilis et nullo violatus Jupiter auro." —Juven., xi. 116.

[2] Clarac, Musée de Sculpture, Partie Technique, 30.

employed. As an example is given the figure of an Aphrodite from Cales, now in the British Museum. The face and arms of the goddess are white, the wreath is coloured pink, the hair is a light red, the diploid talaric tunic—the lady's gown—is blue with a kind of pink apron, the necklace yellow, probably in imitation of gold. Several other figures, representing Muses, have their tunics pink, pink and white, or pink and blue. A charming little figure of Marsyas, seated, crouching, and playing on the double pipes, is coloured pink (No. 165); a rhyton, representing the face of Silenus, a Pan, and a Trojan or Asiatic, are of the same colour. Yellow, a colour which more readily flies, is not so frequently found; but the base of a statue of Fortune, another of that of Ganymede holding a cock, and a vase in the shape of a panther, are of this colour. Green is occasionally found, as on the acanthus leaf on the helmet of the statue of Minerva before mentioned, and on some other specimens. Purples and browns are of very rare occurrence. White was used at all periods for the flesh and garments of females; but it is often difficult to determine whether it may not be only the *leucoma*, or priming, from which

No. 99.—Coloured Figure of Aphrodite. From Cales.

the colour has dropped. Black appears only rarely, and in accessories. Of gilding there are many remains, but it was sparingly applied, the lingering remains of good taste prohibiting a too profuse employment of this reflecting surface. It is found upon terra-cotta vases in Etruscan tombs. A small head either of Jupiter, or Æsculapius, in the British Museum, has gold-leaf adhering to the hair, which was anciently gilt. Some small medallions with heads of Pallas and of the Gorgons, from Athens, appear to have been entirely gilt.[1] Some terra-cotta affixes, shaped like Erotes, and the forepart of chimæras, projecting from a vase, are also gilded.

There is every reason to suppose that the colours employed in painting terra-cottas were made from the same earths, though of a coarser kind, as the ware itself. Some information on this matter has been preserved by Theophrastus, Vitruvius, Dioscorides, and others. For white the painters used a white earth from Melos, and white lead. The reds were composed of a red earth, probably ochre from Sinope, and vermilion, the last especially for walls. Yellow was obtained from Scyrus and Lydia. Of arsenic, sandarica, and orpiment little use was made ; but a yellow ochre was obtained by burning a red earth. The Egyptian smalt served for blue, as may be seen still on many terra-cottas. Cyprian blue was also employed. Indigo was discovered at a later period. Copper green was obtained from many spots, and mixed with white or black. White was made from the burnt lees of wine, or from ivory.[2] Pliny evidently speaks of a

[1] Clarac, Musée de Sculpture, Partie Technique, 30.

[2] Hirt, Gesch. der bild. Kunst, 165, 166; Stieglitz, Über die Mahlerfarben, 8vo, Lips., 1817.

painter upon terra-cotta in the words, "figlinum opus encausto pinxit;"[1] and such specimens will probably be found. Indeed it is by no means improbable that certain roof-tiles have preserved their colour owing to encaustic painting. Among the Greeks, however, terra-cottas were generally painted with colours, among which red predominated, in *tempera*.

SUBJECTS.

It would require too much space to enumerate all the various forms and subjects represented in terra-cotta. Among the figures are found the principal gods of the Hellenic Pantheon, and a variety of local divinities. The earliest of these, in their general treatment and accessories, present the characteristics of the hieratic school of art. Together with the representations of divinities[2] are found those of sacred animals; such as the cattle of Zeus, and the swine of Demeter or Ceres; or sacred furniture, such as footstools, and even small chairs.[3] At a more advanced period of fictile art, the treatment becomes freer, and the range of subjects more varied. Bacchæ, or Muses, in a variety of attitudes, and figures taken from the Satyric drama frequently occur. After the conquest of Greece and Asia Minor by the Romans, grotesque and caricatured forms are introduced, such as dwarfs, moriones, and other depraved creations of Roman taste.[4]

Many of these little figures, in the shape of animals

[1] Nat. Hist. lib. xxxvi. c. xxv. s. 64. Panofka, Terracotten, i. & foll.; Agincourt, Recueil, pl. viii. 8, xiii. 1, 2, 4, xiv. 3, 5, 6, xv. 11, 12, 13, 14, Caylus, Recueil, t. iii. pl. lx. no. 1.

[3] Dodwell, Tour, i. 446.

[4] Dodwell, Tour, i. 446—448.

and other objects, such as goats, pigs, pigeons, tortoises, foot-stools, &c., seem, like the neurospasta or maroquins, to have been toys, since they have been found deposited with the bodies of children in the tombs of Melos and Athens.[1] In other cases they may have been votive offerings to the gods, such anathemata being offered by the poor. It is impossible not to be charmed with the grace and spirit of many of these objects, which belong to all periods of Grecian art, from the old, or, as it has been called, the Egyptian style, down to the middle age of the Roman Empire. Many of them are copies of the statues adored in the shrines; others are sketches of noted persons of the day, such as emperors, philosophers, gladiators, and horse-riders. Groups are of rarer occurrence than single figures. A few busts are found.

RELIEFS.

Besides the small figures just described, objects in bas-relief have occasionally been found in sepulchres, especially in those of Milo, the ancient Melos. They are flat slabs of irregular shape, the bas-relief being upon one side only, with the parts between either reserved or hollow, and having holes, apparently for pegs or nails, to attach them to the wall. The material, after having been pressed into the mould, has been scraped away at the back, leaving a very flat surface. These bas-reliefs were painted in the same style as the figures in terra-cotta. In the British Museum are portions of six such reliefs, representing Bellerophon destroying the Chimæra, Perseus

[1] Brongniart and Riocreux, Mus. de Sèvres, 19.

killing Medusa, Apollo and the deer, the Sphinx devouring Hæmon, the son of Creon, a dancing Bacchante or Mænad with crotala, and the meeting of the poets Alcæus and Sappho.[1] In the Berlin Museum is one with the subject of Helle crossing the Hellespont on the ram.[2] Another, in the possession of Professor Ross, of Halle, represents the hunting of the Calydonian boar.[3] One found at Ægina exhibited the chariot of the hyperborean Artemis drawn by two gryphons, and driven by Eros.[4] A few others have been found,[5] but it is not known to what use these objects were applied. They may, however, probably have been the prototype slabs of the friezes with which small tombs were ornamented,[6] or decorations for soffits of ceilings—the *agalmata* which Pausanias saw in the royal hall at Athens.[7] Of a similar nature were the small masks, chiefly of Gorgons' heads, which were also either inlaid or attached to walls or other objects. Some of these masks, or *prosopa*, were designed for religious purposes, and hung, like the *oscilla*, on trees, whilst others were applied to architectural decoration. We may here also mention the small figures, heads, and other objects in salient relief, which were attached as decorations, *procrossi*, to the sides and handles of terra-cotta vases. Some of these ornaments were small circular medallions, stamped with Gorgons' heads in bas-

[1] Millingen, Anc. Un. Mon. ii. 2, 3. Müller, Archaeologie der Kunst. i. 14, 51, 52.

[2] Arch. Zeit. iii. taf. 27, p. 37 ff., 214 et seq. Neue Folge, i. p. 45 et seq.

[3] Otto Jahn, Berichte der K. Sachsischen Gesellschaft der Wissenschaft. 1848. s. 123, et seq. taf.

[4] Welcker, Monumenti Inediti dall' Instit. Arch. t. xviii. Annali, 1830, ii. 65.

[5] Raoul Rochette, Ant. Chret. iii. 24, et seq. Ross, Insel Reise, iii. 19.

[6] They can hardly have been decorations for shields. Müller, Archaeologie der Kunst. § 96, n. 23, p. 76.

[7] I. 3, 1, 3, 4.

relief, and are among the most delicate and beautiful examples of this branch of fictile art. These decorations were painted, and at a later time even gilded. Studs, fleurettes, and antefixal ornaments, or *emblemata*, in salient relief, were also modelled separately or stamped in moulds, and then affixed to the vase when wet. Avolio [1] has published a singular little monument, probably a votive tablet, having in relief a figure of Diana in full-face and standing, with a Greek inscription under it.

Colonel Ross found at Leucas, in Acarnania, a perfect terra-cotta impression from a coin of Larissa. It may have been the trial-piece of a die-sinker or forger, since persons of that class, as among the Romans, possibly employed the finer qualities of this material to assist their nefarious practices.

PRICES.

There are but few notices in the ancient writers respecting the prices paid for fictile objects. In the fables ascribed to Æsop,[2] Hermes is described entering the shop of a sculptor, and asking the price of a Zeus. The sculptor values it at a drachma—a figure of Hera at rather more; but if the purchaser will take the two, he is offered a Hermes into the bargain. From the low price it would seem that the figures meant must have been terra-cottas, though the maker of these is generally called a potter, or *koroplathos*, not a sculptor, by the Greek writers.

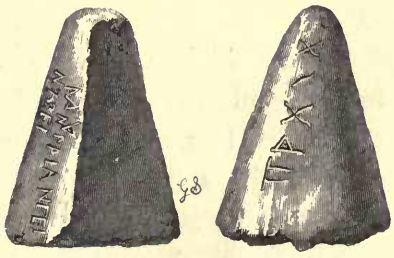
[1] II. Tav. vii.

[2] Fab. ccxliii. Cf. Fab. cccxx.

CONES AND DISCS.

Another use to which terra-cotta was applied was for making small cones or pyramids to suspend round the necks of cattle. They are about $3\frac{1}{2}$ inches long, and perforated at the top. They are frequently found in the fields in Greece, and especially in Attica. In general they are painted black and red, and those found in Corcyra are inscribed. Dodwell[1] saw some in the collection of S. Prosalinda with the inscriptions ΟΡΟΣ ΦΑΛΑΚΟΣ, "the mountain of Phalax;" ΑΦΡΟΔΕΙΤΗ, "Venus;" ΔΙΟΣ ΜΗΛΩΣΙΟΥ, "of Jupiter the cattle-feeder." An object similar in form was found in a sepulchre at the Piræus, the apex of which terminated in the head of Atys. This appears to have been the weight of a steel-yard.[2]

A number of cones perforated vertically are found all over Greece and Italy the use of which is unknown. Like those just described, they may have been attached to the necks of animals, or suspended to the ends of garments.



No. 100.—Cones. From Corcyra.

Several of these cones and truncated pyramids have been exhumed by recent excavations in the Crimea, near Sebastopol and Kertch.

[1] Tour, i. 34, 35. 4to, Lond. 1819.

[2] Ibid. p. 458.

Those there discovered had on the apex the impression of the seal of finger-rings, representing heads and other objects. Many were found inside the sixteen pithoi discovered in the edifice near Sebastopol. They resemble bells in shape.

Some flat discs of pale red and yellow terra-cotta, in the British Museum, about $3\frac{1}{2}$ inches diameter, discovered by Mr. Barker in excavations made at Tarsus, are pierced near the circumference with two holes for a cord to pass through. On one side they have in relief a star, the letters A and E. One of these discs, of fine yellow clay, has, in a label, FHMIΩ, probably the commencement of a name. Another found at Tarsus had incised upon it, before the clay had been baked, the name of "Apollos," in letters of the first century, A.D.[1] Their use is unknown, but may have been similar to that of the cones. Similar discs were also discovered by Sir C. Fellowes in Lycia.

DOLLS.

Several children's dolls of terra-cotta have been found in the sepulchres of Athens.[2] They are cast in a mould; the bodies, legs, and arms are formed of separate pieces pierced with a hole, so that they might be connected and moved with a string, like the modern marionettes or puppets. Hence their name *neurospasta* (*νευροσπαστα*). All of them represent females, and are coloured like the other terra-cottas.

[1] Barker, Lares and Penates, 8vo, Lond. 1853, p. 202.

[2] Dodwell, Tour, i. 439. The one he mentions as belonging to Mr. Millingen, is now in the British Museum.

These dolls or puppets are mentioned in the Greek writers. Xenophon, in his Symposium, or Banquet, introduces Socrates inquiring of an exhibitor of these puppets, what he chiefly relies upon in the world ?[1] "It is," he replies, "a great number of fools; for such are those who support me by the pleasure they take in my performances." "Ah!" remarks one of the guests, "I heard you the other day praying that wherever you went there might be abundance of bread and wine, and a plentiful lack of good sense." Aristotle also[2] mentions certain dolls as moving their limbs and winking their eyes; but this can hardly refer to terra-cotta figures. Lucian also describes terra-cotta dolls, *korœ* or *nymphæ*,[3] painted red and blue.

No. 101.—Terra-cotta Doll. From Athens.

LAMPS.

According to Clemens of Alexandria,[4] the invention of lamps (λύχνοι) was ascribed to the Egyptians; and Herodotus mentions not only the feast of lamps at Saïs,[5] but also the lamp which burnt beside the cow-shaped sarcophagus of Mycerinus, in the same city.[6] In Greece lamps

[1] c. iv. s. 55.

[2] De Mundo, s. 6. Dodwell, Tour, i. 440.

[3] Lexiph., s. 22. Müller, Arch. s. 305, 4, p. 406, who cites such dolls in the Museum of Naples. Cf. Sibyllin. iii. p. 449, Gall.

[4] Strom. i. 16, p. 362, P.

[5] II. c. 62.

[6] II. c. 130.

were in use in the time of the latter author ;[1] and when Aristophanes flourished, they were the common indoor light. According to Axionicus, a writer of the Middle Comedy, they were made of earth.[2] The wick was called θρυαλλὶς, *thryallis*, ἐλλυχνίον, *ellychnion*, and φλόμος, *phlomos;*[3] the holes for the wicks, μυκτῆρες, *mykteres*.[4]

Lamps of the usual circular shape, with one nozzle and a small handle, have been found at Athens, Tarsus, and in other parts of Greece and Asia Minor. They are of the age of the Roman Empire, probably of the first and second century of our era, and exactly resemble those found at Rome. On one is the bas-relief of a Bacchante killing a kid, a copy from Scopas.[5] A lamp of an entirely different kind, representing a boy reclining on a couch, resembles the terra-cotta figures, and is coloured. It has the nozzle at the foot of the couch, and is a truly elegant design. These lamps are made of a fine clay, which has been moulded and baked. Their technical peculiarities will be more fully described when we come to treat of the Roman lamps.

The Greek lamps are distinguished from the Roman by their superior fineness, smaller size, paler clay, and more delicate art ; but above all by their inscriptions. They assume a great variety of shapes. A lamp found at Pozzuoli, near the ancient Baiæ, and now in the British Museum, is formed like two human feet in sandals. Another lamp, engraved by Passeri, has the head of a bull in harness, and the inscription ΑΡΘΕΜ (ΙΔΙ) ΙΕΡΟC,

[1] He describes evening by the term of περὶ λύχνων ἀφάς, lib. vii. c. 215.
[2] Pollux, x. 122.
[3] Ibid. 115.
[4] Ibid.
[5] Stackelberg, Die Gräber, taf. lii.

"sacred to Diana," indicating that it probably belonged to some temple of that goddess.[1] A most remarkable lamp also from Pozzuoli, and which from the Durand collection passed into that of Mr. Hope, is 20 inches long, and fashioned in the shape of a boat or trireme. All the numerous subjects with which it is ornamented refer to the pseudo-Egyptian religion, which prevailed so extensively in the Roman empire from the age of Tiberius to that of the Antonines, and which at times became the heresy of the court. On it is inscribed ΕΥΠΛΟΙΑ, "a prosperous voyage," expressing either the name of the vessel, or a prayer on behalf of the person who presented it as a votive offering. At the bottom is the following inscription in large characters: ΛΑΒΕ ΜΕ ΤΟΝ ΗΛΙΟ-CΕΡΑΠΙΝ; that is, "accept me, who am Helioserapis," or the Sun and Serapis.[2]

As all these Greek lamps are of the period of the Roman dominion, they have inscriptions of the same nature as those found at the bottom of Roman lamps, consisting either of the name of a potter in the genitive case, or occasionally the names of emperors, as Gaius or Caius, Diocletian; or their titles, as Germanicus, Pius, Augustus. The design of these inscriptions is, however, by no means clear; and we cannot determine whether they signify that the clay of which the lamps were made was taken from an imperial estate, or mark the date or occasion of their manufacture; or that they were fabricated by imperial freedmen; or in potteries erected by

[1] Passeri, i. tav. xcviii., who however states that the lamp is of Roman paste.
[2] Cat. Dur. 1777.

certain emperors on their own domains; or, lastly, that they were intended for the use of the imperial household or of the public offices.

Greek lamps are found in great abundance in the vicinity of ancient Greek cities. Several hundred were discovered in the excavations made by Mr. Barker at Tarsus, and by Mr. Newton at Calymna. A list of names of lamp-makers inscribed upon them will be found in the Appendix, No. II.

CHAPTER II.

Greek vases—Casks—Various kinds of vases—Amphoræ—Stamps—Names of magistrates—Emblems—Cnidian amphoræ—Stamps—Thasian amphoræ—Panticapæan amphoræ discovered at Olbia —Bosphoran — Heraclean — Teuthranian—Sinopean—Corinthian—Miscellaneous– Sepulchral vases.

PITHOI OR CASKS.

THE principal vases of terra-cotta manufactured by the Greeks were large tubs or casks, called *pithoi*, calculated to hold enormous quantities of wine or food; *amphoreis*, or vases of a smaller size, yet sufficiently large to hold several gallons; *phialæ*, or saucers; *pinakes*, or plates; *chytræ*, or pots; *œnochoæ*, or jugs; together with numerous small vases used for common domestic purposes, and others which appear to have been appropriated solely to funeral ceremonies.

Pithoi, or casks, of gigantic size are found in Italy; and although no perfect ones have been discovered in Greece, yet fragments of them prove that they were also used in that country. They are shaped like enormous caldrons, with globular bodies, and wide gaping mouths. When full the mouth was covered with a large circular stone, called *kithón*. It must have been into such a cask that Glaucus, the son of Minos, fell; and in such must the Centaurs, according to mythical tradition, have kept their

stock of wine. They were sufficiently capacious to hold a man, and were in fact the ancient hogsheads or pipes. They are perhaps best known from the circumstance of the eccentric Diogenes having converted one of them into his domicile, who is represented in some works of ancient art stretching his body out of a *pithos* at the moment of his celebrated interview with Alexander.[1] They were

No. 102.—Pithos of Diogenes. From a Lamp.

used to hold honey, wine, and figs. It required great skill to make such vases; hence the Greek proverb characterised an ambitious but inexperienced man as "one who began with a cask."[2] They were made by a peculiar process, which is described[3] as plastering the clay round a certain frame-work of wood, the pithos being too large to be turned on the lathe.

In the recent excavations of Mr. J. Brunton, at the site of old Dardanus, in the Troad, were discovered several

[1] On a bas-relief of the Villa Albani, Winckelmann, Mon. In., No. 352. Fragment of a lamp in the British Museum.

[2] Hesychius, v. ἐν πιθῷ.

[3] Geoponica, vi. 3, p. 4. Arsenius, Violetum a Walz, p. 231.

pithoi of pale red clay, with thick massive bodies, and the stone cover. In an excavation recently made half-way between Balaclava and Sebastopol, by Colonel Monroe, that officer discovered sixteen *pithoi*, 4 feet 4 inches high, and 2 feet 2 inches in diameter, inside a circular building, apparently a kind of store-house. These *pithoi* were of pale red ware, like the Roman *opus doliare*. They had no makers' names, but one had incised on the lip ΔΔΠΠΙΙΙ, apparently its price. Various objects were found inside of them, and among others several terra-cotta cones. Similar *pithoi* have been found in Athens. Some of the fractured ones had been joined with leaden rivets.

The *pithoi* of oblong form were preferred. Anatolius recommends them to be made of a smaller size.

AMPHORÆ.

The principal terra-cotta vase, however, is the amphora, which was used for a variety of domestic and commercial purposes. So numerous are the vases of this shape, found all over the ancient world, that they require a separate description. They were principally used for wine, but also for figs, honey, salt, and other substances. The amphora is distinguished by its long egg-shaped body, pointed base, and cylindrical neck, from which two handles descend to the shoulder. The base has sometimes a ring of terra-cotta round it. When complete it had a conical cover terminating in a boss with which the mouth was sealed. Remains of amphoræ have been discovered not only in Greece itself, but also wherever the Greek commerce and settlements extended; as in Athens, Sicily,

Corcyra, Alexandria, Rhodes, Kertch or Panticapæum, and Xanthus. They appear to have been used at a very early period; and some found at Castrades in Corfu, near the tomb of Menecrates, were probably employed for exporting wine to Hadria. The long shape probably came into fashion about B.C. 300, when an active commerce was carried on in the Mediterranean by the island of Rhodes, then a great commercial entrepôt. Amphoræ of this form are represented on the Athenian silver tetradrachmæ, which are known to have been struck after the reign of Alexander the Great. On these coins the amphora is represented lying horizontally, with an owl perched upon it. This type, which is also found on coins of Gortyna and Thasos, alludes to the large Attic trade in oil, which was exported in these vases.

Mr. Stoddart describes the Rhodian *amphoræ* he found at Alexandria in the following terms:—"The clay is so pure and tenacious that its fracture is perhaps sharper than that of delf. The colour is pale without, deepening more and more within to a lively salmon hue, perfectly exempt from cinereous discoloration. These fragments (the handles) have all belonged to pointed *diotæ* with long lateral handles such as are figured on the coins of Chios, and of Athens, symbols perhaps of their staple trade in wine and oil. A vase of the kind, entire, but without any stamp, was brought home by the soldiers employed on some excavations. Its height is 3 feet 4 inches. The perpendicular portions of the handles rise 10 inches from the body of the vessel; and the ears or horizontal shoulders unite them to the mouth at a distance of about 3 inches. These handles are solid, and upon their upper surface has

been impressed the seal, generally an oblong cartouche, $1\frac{1}{2}$ inch or $1\frac{3}{4}$ inch long, and $\frac{5}{8}$ inch high. Sometimes, however, it assumes a circular or an oval form. The head of Apollo Helios radiated, on the vase, is placed in the centre with the legend round it."[1]

Mr. Stoddart found at Alexandria eight well-defined varieties of handles broken from amphoræ of different countries. With one exception, they were not inscribed. Their general shape is depicted in the accompanying cut, taken from a perfect one found at Alexandria. The base of the amphora is a solid pointed cone, by which it was fixed and held upright in the sand floors of cellars. Three other kinds of feet are delineated by Mr. Stoddart. 1. The spiked foot, which was by far the most common; 2. The collared foot, produced by twisting a clay collar round it, to aid in steadying the vase; 3. The annular foot, terminating in a ring of clay.

No. 103.—Stamped Handle of Amphoræ.

The most interesting things connected with these vases are the seals with which they were stamped. They are either circular medallions or oblong depressions. Those on the Rhodian specimens have either the head of Apollo Helios, the famous Colossus, represented in full face, or

[1] Trans. Roy. Soc. Lit., N. S., iii. 7, 8.

else a full-blown rose ; an emblem which also appears on the coins of the city, so long as it continued to be a free state. The stamp with which they were impressed seems to have been made of a hard stone, as the impressions are too sharp to have been produced by a wood block, and not sufficiently rigid for a metal stamp. The annexed example of a circular label will serve to illustrate those seals having a radiated head of Apollo. The letters ΙΑΣΟΝΟΣ are disposed round the head, between the rays of the crown. Sometimes the name of the month was added after that of a magistrate; and the latter was often preceded by the preposition ΕΠΙ, signifying "under" or "during the rule of." The annexed cut represents one of the rose stamps, with the legend, "Under Xenophon, in the month Sminthius." The names of the magistrates are supposed by Mr. Stoddart to be those of the eponymous priests of the Sun, by whose priesthoods the current year was dated. The months are those of the Doric calendar, namely : Thesmophorios, Diosthyos, Agrianios, Pedageitnios, Badromios, Artamitios, Theudaisios, Dalios, Hyakinthios, Sminthios, Karneios, Panamos, and the second Panamos, an intercalary month. The object of the stamps is involved in obscurity. It is clear that they could not have been intended to attest the age of the wine, as the vessel might be used for any sort, and the stamps bear the name of every month in the year. Mr. Stoddart conjectures that they were intended to certify that the amphora, which was

No. 104.—Rhodian Stamp. Head of Apollo Helios.

No. 105. — Rhodian Stamp. Rose.

also a measure, held the proper quantity. He has collected a list of the names of magistrates found upon handles undoubtedly Rhodian, as the stamps either bore the emblems of the city, or the names of the Doric months. It will be found in the Appendix (No. III.) Some of these names, such as Ænetor, Hephæstion, Demetrius, Zeno, and Antipater, appear on the coins of Rhodes, whilst others are celebrated in Rhodian history. Damophilus, Menedemus, and Amyntas, are probably the admirals who in B.C. 304 commanded the fleets despatched against Demetrius Poliorcetes. Xenophantus may have been the naval commander who blockaded the Hellespont in the war against Byzantium, B.C. 220. The name of Peisistratus was that of a general in the second Macedonian war, B.C. 197, who afterwards, B.C. 191, commanded a fleet against Antiochus. Timagoras was a naval commander who assisted the Romans in their war with Perseus. Polyaratus was one of the Macedonian party at Rhodes during the time of the Macedonian war. In like manner, many more of these names might be identified with those of celebrated leaders, orators, and historical and philosophical writers; but it must always be recollected that, though the similarity is striking, the inference of identity is very far from being conclusive, since many individuals of the same state bore the same names, as is soon discovered by the examination of inscriptions.[1]

Besides those with circular medallions, many of the handles of Rhodian amphoræ are stamped with an oblong cartouche, or label, from $1\frac{1}{2}$ inches to $1\frac{3}{4}$ inches in length, and $\frac{5}{8}$ths of an inch wide. These may be divided into

[1] Stoddart, Trans. Roy. Soc. Lit. N. S. III., p. 31 and foll.

two classes :—1. Those inscribed with the name of a magistrate and an emblem. This class resembles the small signs, called adjuncts, found on the coins of various Greek cities; but it is uncertain whether they were selected on any fixed principle, or merely adopted from caprice. They may, perhaps, allude to the deity whom the magistrate particularly honoured—as the patron god of his village or tribe. The same symbol was often used by many individuals, and on the whole the number discovered is not large. Among them are found stars, a radiated head of Apollo, the caps of the Dioscuri, a head of Medusa, a rat, a dolphin twined round an anchor, fish, a bunch of grapes and caduceus, a flowered cross, an acrostolium or prow of a ship, an anchor, cornucopiæ, garland, torch and garland, double rhyton, bipennis and parazonium. The table in the Appendix (No. IV.), taken from Mr. Stoddart, exhibits the connection of these emblems with the names of magistrates. 2. The second class of seals consists of those bearing the name of a magistrate, accompanied with that of a month of the Doric calendar, without any emblem. But though these are also apparently Rhodian, they are probably of a different age from the circular stamps before described. The names of the magistrates are in the Doric genitive, and their dates appear to range from the foundation of Alexandria, B.C. 332, down to the reign of Vespasian.

CNIDIAN AMPHORÆ.

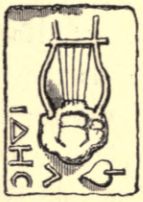
Mr. Stoddart also found forty-three specimens of handles of amphoræ from Cnidus, the Κνίδια κεράμια, or "Cnidian casks," as they were called. He describes their clay as being coarser than the Rhodian, its colour darker and duller, breaking with a rugged fracture, displaying particles of a black micaceous sand, the heart frequently having the livid hue of ashes produced in the kiln. Their dimensions were $1\frac{1}{2}$ inches to 2 inches wide, $\frac{3}{4}$ inch thick. On the top of the ear was the cartouche or label, generally of a rectangular form, and $1\frac{1}{2}$ inches long, by $\frac{7}{8}$ inch wide; but some are either circular, or oval, or shaped like an ivy-leaf.[1] These amphoræ differed in form from those of Rhodes, and are not of so early a date, most of them being as late as the Roman empire. The handle of one of these amphoræ, externally of a greenish hue, exhibited a rough fracture, of a reddish tint at the edge and of a lighter shade in the centre.

The stamps on the Cnidian amphoræ, like those of Rhodes, are inscribed with the name of the eponymous magistrate, who appears to have been a *demiourgos;* and also with that of the wine-grower, or exporter of the produce, which is always marked as Cnidian, and was probably either wine or vinegar. The annexed cuts represent the various stamps used on these amphoræ. The names are accompanied with devices; but it is not quite certain whether these refer to the magistrate or to

[1] Stoddart, Trans. Roy. Soc. Lit., N. S., iii. 59.

the exporter. Among them are a caduceus, a club, the prow of a galley, a sceptre, a bucranium or bull's head, grapes, diotæ, a trident, lance-head, star, anchor, barley-

No. 106.—Cnidian Lozenge-shaped Label.



No. 107.—Cnidian Square Label.

corn,[1] and diotæ, with the head and neck of a lion. Remains of Cnidian amphoræ have been found in Sicily, at Athens, Olbia, and Alexandria. Judging from the palæography of the inscriptions, they may have been in use from the age of Augustus to that of Marcus Aurelius, or even of Severus. Lists of the names of magistrates and exporters stamped upon them will be found in the Appendix (No. V.) It will be perceived that only two of the magistrates are qualified with the title of *demiourgos*.

THASIAN AMPHORÆ.

Notwithstanding the celebrity of the Thasian wine, only three specimens of the amphoræ in which it was exported have been discovered—one at Athens, and two at Olbia. The edges of the handles are rounder than those of the Rhodian amphoræ. The paste is not so coarse and gritty as that of the pottery of Cnidus. The inscriptions on them are : "Of the Thasians—Phædon," Arcton, Aristomedes, and Satyris." Their emblems are a

[1] Stoddart, Trans. of Roy. Soc. Lit., iv. 24, foll.; iii. 63 and foll.

cornucopiæ, dolphin, and Hercules shooting the Stymphalian birds.

The age of these amphoræ is supposed to be about B.C. 196.

PANTICAPÆUM.

Across the necks[1] of two amphoræ found in sepulchres at Panticapæum were the inscriptions ΕΥΑΡΧΟ, ΑΡΙΣΤΟΝ, that is, "Ariston during the magistracy of Euarchus;" and ΕΠΙΚΑΛΛΙΑ ΕΟΠΑΜΟΝΟΣ, under the magistracy of Callias son of "Eupamon."[2] These vases were not imported, but made upon the spot.

OLBIA.

At Olbia were also found several handles of amphoræ, with the names of ædiles of cities, and of other persons, either the growers of the wine, or magistrates of secondary rank. The names of the ædiles are, Polystratus, Epicurus, Callistratus, Histæius, Hieronymus, son of Hieronymus, and grandson of Apollonidas, Hermes, Poseidonius, Istron, son of Apollonidas, Theagenes, son of Nicander, Aristocles, son of Mantitheus, and some others. Another series of names, perhaps of eponymous magistrates, are Histiæus, Apollodorus, and Meniscus.[3] There was no

[1] Stoddart, Trans. Roy. Soc. Lit. N. S. iv. p. 1.

[2] Böckh, Corp. Inscr., Nos. 2121, 2109 D.

[3] Bekker, Mélanges Gréco-Romains, i. p. 503, 504, 519.

mark except in one instance, and that apparently of Sinope, whence the amphoræ came. The emblems upon them were various, comprising leaves, an eagle, a head of Hercules, diota, and bunch of grapes.

Eighty-six different handles, inscribed with the names of an ædile, and another person, supposed to be a magistrate, have been found in the Crimea, principally at Olbia, one or two only having been found at Kertch. The paste of these handles, according to the researches of Professor Hasshagen, of the Richelieu Lyceum, differed from that of the amphoræ of Rhodes, Cnidus, and Thasos, by its want of uniformity; it contained a mixture of a coarse sand and fragments of quartz. Its grain was not so fine, nor had it the dark colour of the amphoræ of those states. Its colour, both outside and when broken, was bright yellow or greyish, and it had not been subjected to so high a temperature in the kiln. All these conditions correspond to the clay found in the neighbourhood of Olbia, and the lack of fuel on that spot, where some have supposed the vases stamped with the names of ædiles were made. As the same formula appears on the tiles found in situ, this affords another presumption that the amphoræ may have been made at Olbia.

The inscriptions are impressed from a square stamp or label, and have the form of the magistrate's name at the commencement, as, being ædile Histiæus son of Mithridates; or else the official title is placed at the end, as in the example, Histron son of

ΑΣΤΥΝΟΜΟΥ,
ΕΣΤΙΑΙΟΥ
ΜΙ[Θ]ΡΑΔΑΤΟΥ,

ΙCΤΡΩΝΟCΤΟΥΑΠΟΛΛΩ
ΝΙΔΑΑΣΤΥΝΟΜΟΥΝΤΟC,

Apollonidas being ædile;[1] or even in the middle, as Borys, son of Hecatæus, being ædile. These stamps contained, like those on the handles of the Rhodian, and other amphoræ, small adjuncts or emblems alluding to the magistrates or other persons whose names were impressed. These emblems consisted of a laurelled head of Apollo, bearded head, head to the left, old head to the left, young head to the right, head full-face, Victory, full-face figure standing, dog couchant, a horse prancing or running, eagle preying on a dolphin, swan, snake, sitting bird, spade and grain, ear of corn, laurel branch, twig, trophy, thyrsus, and caduceus.[2]

ΒΟΡΥΟΣ
ΑΣΤΥΝΟΜΟΥ
ΕΚΑΤΑΙΟΥ.

BOSPHORUS.

On some fragments from other cities of the Bosphorus are the inscriptions ΙΔ ΙΜ apparently with a double date, of the era of the Bosphorus, and with the name of Democrates, an ædile. One found near Simpheropol was impressed with the name of Apollas, an ædile,

ΑΣΤΥΝΟΜΟΥΝΤΟΣ,
ΔΗΜΟΚΡΑΤΟΥΣ,

ΑΠΟΛΛΑ,
ΑΣΤΥΝΟΜΩ.

[1] Stoddart, Trans. Roy. Soc. Lit., iv. pp. 50, 51; Koeppen, p. 300; Böckh, Corp. Inscr., No. 2085.

[2] Stoddart, Trans. Roy. Soc. Lit., iv. p. 50.

HERACLEA.

On a fragment found at Olbia was the inscription,

ΧΑΒΡΙΑ
ΑΣΤΥΝΟΜΟΥ
ΗΡΑΚΛΕΙ[ΤΑΝ]

"Chabrias being ædile of the Heracleans."

TEUTHRANIA.

An inscription on a handle also found at Olbia, reading ΒΟΡΥΟΣ ΑΣΤΥΝΟΜΟΥ ΤΕΥΘΡ [ΑΝΕΩΝ], has been interpreted "Borys the ædile of the Teuthranians;" but it may be considered doubtful whether the last name may not be either that of the grower of the wine, or of the maker of the vase.[1] The device was a bull's head.

No. 108.—Circular stamp, with Bull's head.

SINOPE.

The annexed inscription was on the handle of a vase also found at Olbia. The device was an eagle. The last word, however, may possibly have been the name of a magistrate.[2] The first name is Theognetus.

ΘΕΟΓΝΕΙΤΟΥ
ΑΣΤΥΝΟΜΟΥ
ΣΙΝΩΠΙΩ(Ν).

CORINTH.

Mr. Stoddart has given the inscriptions on the handles of six amphoræ, having in Greek characters the names of Cephalion, Archyas, Gorgias, Damas, Rumas, Caninius,

[1] Böckh, Inscr., No. 2085 c.

[2] Ibid., 2085 c.

Visellius, M. Exsonius.[1] These handles are described as curved cylinders, about 6 inches in length, and 1 inch in uniform thickness, their clay pale and fine. The names, which are stamped in large inelegant letters, Mr. Stoddart supposes to be those of the eponymous duumvirs, who may have ruled the city from B.C. 44, the epoch of its restoration by Julius Cæsar, to A.D. 15. This inference is drawn from the name of Caninius, which is found as the prænomen of certain Corinthian duumvirs. They appear, however, to have been rather the names of the freedmen or slaves who made the ware, or of the proprietors of the potteries.[2]

Mr. Falkener found in a house excavated under his superintendence at Pompeii, a Greek inscription of three lines, painted in red and black, on an amphora. All that is legible is the name of Menodotus and the letters "Kor. opt.," intended apparently to denote the best wine that may have come from Corinth.

AMPHORÆ FROM VARIOUS PLACES.

Besides the fragments attributed to the localities enumerated, Mr. Stoddart also found other handles[3] of amphoræ, which he referred to Polyrrhenia, Gortyna, Cydonia, Salamis, Chios, Apamæa, Lysimachia, Cyzicus, Icon, and Parium. The marks found upon them will be seen in the Appendix (No. VII.); but a cursory inspection will show that there are but very slender grounds for assigning them to these places.

In the same Appendix will also be found the names of

[1] Stoddart, loc. cit., p. 95.

[2] See the inscriptions in Appendix No. VI.

[3] One handle inscribed ΟΙΨΑΠ, Parion, is supposed to belong to Paros, Bekker, loc. cit., p. 480.

Greek magistrates inscribed on other vase handles,[1] the origin of which is quite uncertain.

FLOWER-POTS.

The ancients also appear to have used flower-pots of earthenware, especially in the festival of the Gardens of Adonis celebrated at Athens, in which flowers were suddenly elevated in earthen pots (*ἀγγεῖα κεράμεια,—ὄστρακα—χύτραι*),[2] and then cast into the sea, apparently as a type of the premature death of Adonis. On this occasion the women also placed these flower-pots on the tops of the houses. In the same festival, which was chiefly celebrated by the *hetairæ*, a red-coloured figure (*κοράλλιον*) of terracotta was also introduced.[3] Pots of the same material were also used by the ancients for tender plants; for Theophrastus, speaking of the southern-wood (*ἀβρότονον*), observes that it is raised with difficulty, and propagated by slips in pots. The use of flower-pots placed at the

[1] The reader must consult for a complete account of all these handles, Stephani Titulorum Græcorum, part ii. p. 3—5, in the Index Scholarum in universitate litteraria Cæsarea Dorpatensi per semestre alterum 1848, habendarum. Thiersch, in Abhandlung. der philos. philol. Classe der Kais. Bayer. Akadem. der Wissenschaft, 1837, Bd. ii. p. 779, and following. Franz. De Inscr. diotar. in Sicil. repert. Philolog., 1851. Jahrgang vi., Heft 2, p. 278, and foll. Osann, Ueber die mit Aufschrift versehene Henkel griechischen Thongefässe, in den Jahrbüchern für Philol. u. Pädagog. Supp. xviii. p. 520, and foll. Böckh, Corp. Inscr. Græc., No. 5376, Franz, in Boeckh, Corp. Inscr. Græc., iii. prefatio, p. 1, Ouvaroff, Drevnosti, St. Petersburgh, 1855, I. c. ii. Sabatier, Souvenirs de Kertch. St. Petersburgh, 1849. Ashik, Vosporskoe Tsarstvo, Odessa, 1848, ii. Jenaische Literaturzeitung, 1842, no. 180. Stoddart, in Trans. Roy. Soc. Lit., vol. iii. N. S. 8vo. Lond. 1850, p. 1—183; vol. iv. 8vo. Lond. 1853, p. 1—68. Bekker, Dr. Paul., in the Mélanges Gréco-Romains, tirés du Bulletin Historio-Philologique de l'Académie Impériale des Sciences. 8vo, St. Petersbourg, 1854, s. 416—521.

[2] Eustath. in Hom. Od., xi. 590, p. 1701-45.

[3] Raoul Rochette, Rev. Archéol. 1851, p. 112; Alciphron, i. 39. Timæus à Ruhnken, v. *κοροπλάθοι*.

windows to form an artificial garden [1] was also known. It appears that the vases used in the festival of Adonis [2] were big-bellied, probably like those which were given as prizes in the games.[3]

SEPULCHRAL VASES.

There is a vase in the British Museum which was certainly designed for sepulchral purposes. The clay is pale, but the entire vase is covered with a coating of stucco. A myrtle wreath is traced on it in green. The shape of the vase is that of the *lecane*, and round it were placed the fore-parts of three chimæras, gilded. It contained human bones, with which were mingled a few terra-cotta ornaments ; one representing a winged Eros, small in size, but of a good style of art. Amongst the bones was the jaw, with the obolos, or small silver coin, which had been placed there to enable the soul to pay Charon his fare for crossing the Styx. The covering of lime shows that this vase was used for funereal purposes. Another vase was found in the catacombs at Alexandria, of the shape of a *hydria*, in pale clay, on which also a myrtle wreath was painted. This, when discovered, was filled with bones, for which it was evidently intended as a receptacle.

There is also a class of vases, discovered of late years at Calvi, Capua, and Cumæ, which seem to have been made for decorative or sepulchral purposes, as they are not

[1] Hist. Plant. vi. 7, 6 ; Raoul Rochette, loc. cit. p. 114.

[2] Bekker, Gallus, i. p. 291; Raoul Rochette, loc. cit. p. 118, adds to Becker's citations ; Martial, xi. 18; Plin. xix. 9, 1.

[3] Hermias in Platon. Phaed. Schol. Bast. Epist. Crit., p. 193. The words are γαστρια and γαστρα.

at all adapted for domestic use. They are of pale red, fine and fragile terra-cotta, and painted, like the figures, with colours in tempera. The prevalent form is the *askos* or wine-skin, surmounted by various figures, attached to it or standing on it, or by bas-reliefs which have their flat reverses applied to the body, or by very salient reliefs projecting from it, as *prokossoi.* These affixed portions were made or moulded separately, attached to the body of the vase while the clay was wet, and the whole was then baked. The subjects are often marine; on one is the head of the Medusa in front, two Tritons at the sides,[1] and four Nereids standing on the body of the vase, as if borne by the Tritons. Others have Scylla, winged figures like the Eros of the vases of Southern Italy, Heos or Aurora with her winged steeds, Dolon surprised by Ulysses and Diomedes.

Similar to these askoi are certain large ornamental vases, modelled in the shape of female heads of Bacchantes.[2] The hair is bound with ivy-leaves, or with radiated crowns, and surmounted by small female heads rising from the sides of the large one; whilst on the apex stands a figure of Niké or Victory. The whole is intended to represent the head of Pallas Athene in a helmet, the figure of Niké representing the crest, and the small heads the side feathers. Others are *skyphi*, in the shape of large heads with two handles. Of a similar style and period are certain *rhyta*, modelled in the shape of animals' heads, or with long reeded bodies, and medallions, *aryballi*, with

[1] Minervini, Monumenti antichi inediti de R. Barone, 4to, Napoli, 1852, Tavv. xiii.—xiv. p. 65.

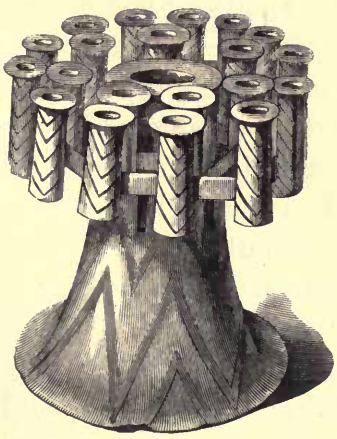
[2] Mon. v. liii. liv., Ann. 1853, p. 266—272.

flat bodies, having in bas-relief figures of Scylla; and large *pyxides* or boxes, on which are representations of Scylla, and the loves of Aphrodite and Adonis. Of a like style are certain vases found at Agrigentum, apparently models of *canée* or canisters, having tall conical covers, with a frieze of projecting lions' heads placed under an ovolo beading, and, round the body, modelled stems, amidst which are dispersed little Erotes, or Cupids, and heads of the Medusa gilded on a crimson ground. These are evidently imitated from works in metal. Other vases of this class are in the shape of *kraters*,[1] having round the outside small gilt figures and rosettes, laid on as emblemata and gilded. There are also *œnochoæ*, or jugs, with handles in the shape of youths, and affixes modelled to represent gryphons and other ornaments; and vases of the class called *kernos*, consisting of four cups united together on a fantastic fluted stand, with emblems of the head of the Medusa, Erotes or Cupids, panthers, and foliage. These vases are probably of the Macedonian period, when cups and other vases were made in metal. In B.C. 330 the precious metals superseded the formerly esteemed works in terra-cotta, and the potter then endeavoured to imitate the new taste and fashion by reproducing in his plastic material humble imitations of the metallic work in high relief. Sometimes indeed, as on an amphora from Cumæ, in the Campana collection, he stamped a subject from a mould round the body of the vase; but he generally preferred to produce the required effect by detached pieces. Many of these generally pass for figures or groups,[2] and some of them are exquisite.

[1] Campana, Opere en Plastica, tav. liv. [2] Bull. Arch. Nap. v., tav. 3.

Vases of various shapes have been found in the sepulchres of Greece, such as the *œnochoe*, or jug; the *askos*, or wine-skin; the *phiale omphalotos*, or saucer having a boss in the centre; *rhyta*, or jugs, imitated from the *keras*, or horn, as well as some moulded in the shape of the human bust. Vases of this class, however, occur more frequently in Italy than in Greece. Some are of remarkable shape. One in the Durand collection has its interior reeded, and in the centre a medallion of the Gorgon's head; at the edge is the head of a dog or fox, and to it is attached a long handle terminating in the head of an animal. Similar handles are often found. Another vase from Sicily, also in the same collection, with a conical cover, is ornamented externally with moulded subjects of wreaths, heads of Medusa, &c., painted and gilded.

Many of the vases intended for ornamental purposes are covered with a white coating, and painted with colours of the same kind as those used on the figures before described, but with few and simple ornaments, plain bands, mæanders, chequered bands and wreaths. A vase found at Melos affords a curious example. It consists of a number of small vases united together and arranged in a double circle round a central stand. This kind of vase is supposed to be the *kernos*, used in the mystic



No. 110.—Painted Kernos, consisting of a group of little vases.

ceremonies to hold small quantities of viands. By some persons, however, it is thought to have been intended for eggs or flowers. It is covered with a white coating of clay, and the zigzag stripes are of a maroon colour. Such vases might have been used for flower-pots, and have formed small temporary gardens like those of Adonis, or have been employed as lamps.

CHAPTER III.

Glazed vases.—Number of extant vases—Places of discovery—Tombs—Literary history—Present condition—Frauds of dealers—Earliest mention of Greek vases — Ancient repairs—Age—Criteria—Classification of D'Hancarville — of the Duc de Luynes —Paste —Clays — Sites — The potter's wheel — Modelling— Moulding — Moulded rhyta, phialæ, &c.—Painting — Tools—Colours—Glaze—Furnaces.

THE ware we are now to describe resembles terra-cotta in its general characteristics, the body of the paste being composed of a similar substance, but deeper in tone, and tender in its texture. The latter, however, varies; being sometimes so hard as scarcely to admit of being cut with a knife; at others, so soft, as to be readily scratched with a finger-nail. These vases show the highest point of perfection which the ancient potteries attained. They were applied only to purposes of luxury and decoration, and used with great care and tenderness, for being little suited for domestic purposes. They stood in the same relation to the other products of the ancient potteries as the fayences of the middle ages, and the porcelains of the present day do to vessels of terra-cotta, stoneware, or tender porcelain. The Greek are the most important for their beauty and for their art. Their true designation is *lustrous* or *glazed vases*, and they have been placed by

M. Brongniart in the second class of pottery. They are painted with various colours, chiefly black, brown, yellow, and red, and protected by a fine, thin, alkaline glaze, which is transparent, and enhances the colours like the varnish of a picture. They are very porous, allowing water to ooze through, like the hydrocerami; and their paste is remarkably fine and light, giving forth a dull, metallic sound when struck.

NUMBER OF EXTANT VASES.

The following observations and reflections upon these works of ancient art are derived from numerous examples. The number of vases deposited in the great public Museums of Europe is very large, and from calculations derived from catalogues or from observations made on the spot, may be stated in round numbers as follows:— The Museo Borbonico, at Naples, contains about 2,100; the Gregorian Museum in the Vatican, about 1,000; Florence has about 700; and at Turin there are 500. On this side of the Alps, the Imperial Museum of Vienna possesses about 300; Berlin has 1690; Munich about 1700; Dresden, 200; Carlsruhe, 200; the Louvre, at Paris, about 1500; while 500 more may be found in the Bibliothèque Imperiale. The British Museum has about 2,600 vases of all kinds. Besides the public collections, several choice and valuable specimens of ancient art belong to individuals. The most important of these private collections are those of the Duc de Luynes, the Duc de Blacas, the Count de Pourtales-Gorgier, the Jatta collection, that belonging to M. St. Angelo at Naples, and a fine and choice

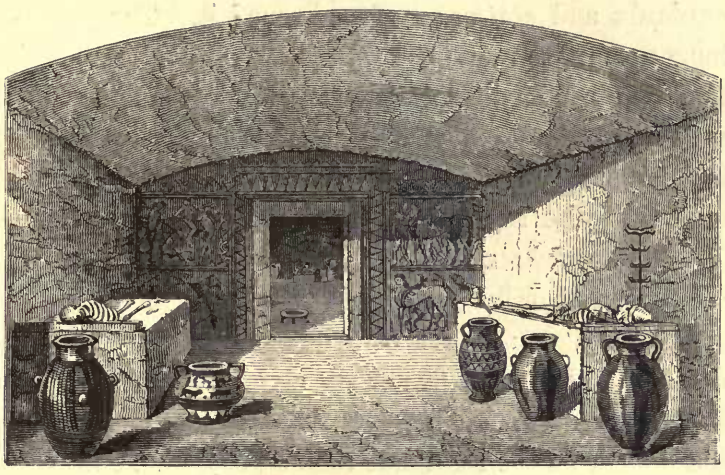
one belonging to the Marquis Campana at Rome. In England, the collections of Mr. Hope, of Mr. Jekyll, of the Marquis of Northampton, and of Mr. Hertz, contain several interesting examples. In addition to these, several thousand more vases are in the hands of the principal dealers, as S. Barone, of Naples; and the heirs of S. Basseggio, Capranesi Depolletti, at Rome; S. Della Rusca, at Florence; M. Rollin, of Paris; and S. Campanari and Messrs. Sotheby, in London. The total number of vases in public and private collections probably amounts to 15,000 of all kinds.

PLACES OF DISCOVERY. TOMBS.

All these were discovered in the sepulchres of the ancients, but the circumstances under which they were found differ according to locality. In Greece, the graves are generally small, being designed for single corpses, which accounts for the comparatively small size of the vases discovered in that country. At Athens, the earlier graves are sunk deepest in the soil, and those at Corinth, especially such as contain the early Corinthian vases, are found by boring to a depth of several feet beneath the surface. The early tombs of Cività Vecchia and Cære, or Cervetri, in Italy, are tunnelled in the earth; and those at Vulci and in the Etruscan territory, from which the finest and largest vases have been extracted, are chambers hewn in the rocks. In Southern Italy, especially in Campania, they are large chambers, about $5\frac{1}{4}$ palms under the surface.

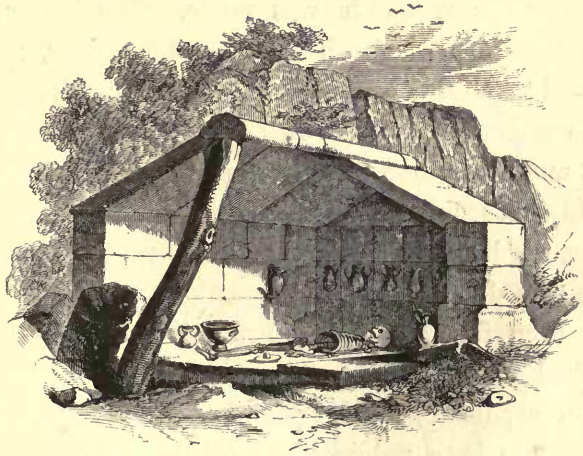
The accompanying wood-cuts will convey an idea of the

manner in which the vases are arranged round the bodies of the dead in the tombs of Veii, Nola, and Cumæ.



No. 111.—Tomb at Veii, containing vases.

The tomb represented below is constructed of large blocks of stone, arranged in squared masses, called the



No. 112.—Tomb of Southern Italy, with vases.

Etruscan style of wall, in contradistinction to the Cyclo-

pean. The walls are painted with subjects, the body is laid upon the stone floor, and the larger vases, such as the *oxybapha* and *craters* are placed round it. The jugs are hung upon nails round the walls.[1] The following description, by Sir William Hamilton, will illustrate this class of sepulchres; while those who remember the exhibition by S. Campanari of models of the Etruscan tombs, will at once recognise the same method of arrangement in the Vulcian sepulchres.

"The most ordinary sepulchres are constructed of rude stones or tiles, and are of a dimension just sufficient to contain the body and five or six vases; a small one near the head, and others between the legs, and on each side, but oftener on the right side than on the left. A vase, like the præfericulum and a patera, are usually found in every sepulchre, but the number, size, and quality of the vases varies, probably according to the dignity of the personage for whom the sepulchre was made. The better sort of sepulchres are of much greater dimensions, and constructed with large hewn stones, generally without cement, but sometimes completed with cement, and the walls stuccoed, and even some little ornaments of painting on them.

"In such sepulchres, which have the appearance of small rooms, the body is found on its back on the floor, with the vases placed round it; and sometimes vases with handles have been found hanging upon nails of iron or bronze, attached to the side walls. An exact representation of such a sepulchre, which I found at Trebbia, not far from Capua, has been published in Mr. D'Hancarville's work,

[1] D'Hancarville, vol. ii. 57, vignette. Gargiulo, p. 12.

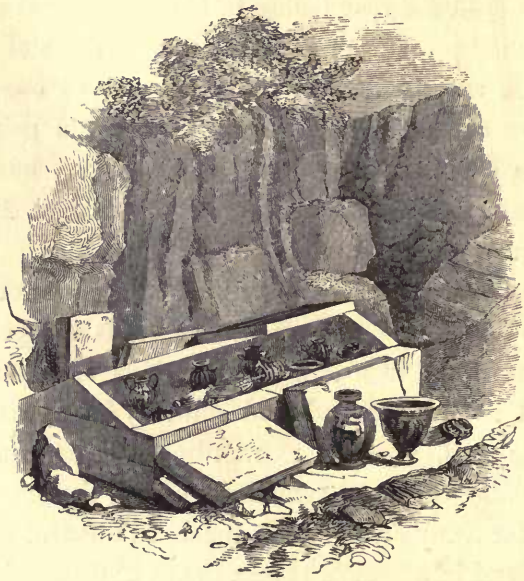
after my first collection of vases; and a representation of an ordinary sepulchre, lately found at Naples, is the subject of the frontispiece of this work. The vases in the larger sepulchres, or subterranean rooms, are always more numerous, of a larger size, and of a superior quality in every respect to those of the ordinary sort of sepulchres, which have little to recommend them except their forms, which are always in some degree elegant, however rude in other respects. At Polignano in Puglia, the Archbishop, showed me last year a large sepulchre of the best sort, which he had discovered the year before in his garden, and in which he had found more than sixty vases, and some of a great dimension, and most beautiful; but except one or two, which are exceedingly curious, the subjects painted on them are chiefly Bacchanalian, and not very interesting. These vases are now deposited in his Sicilian Majesty's Museum at Capo di Monte." [1]

"With these vases, fibulæ, or buckles of silver or bronze, are often found, and sometimes the heads of spears, and broken swords of iron or bronze. Rings of silver, brass, and lead, are often found, and military belts, with clasps of bronze, and, what is extraordinary, I have seen the quilted lining of them sometimes entire, though inclined to moulder away on the least touch, as did two eggs that I once found in a bronze patera in one of these sepulchres. In a sepulchre at Pæstum, I remember also that I found the entire skull of a wild boar mixed with the vases and the human bones: but except we judge from these two instances, there is no reason to believe that it was the

[1] Hamilton, in Tischbein, p. 26.

custom to bury provisions with the dead. At Terra Nuova, in Sicily, supposed to be the ancient Gela, several sepulchres have been lately discovered with fine vases, similar to those of Nolan manufacture, and in one of them the egg of an *ostrich* was found well preserved. Some of these vases, as I have been assured by a British traveller who saw them, have Greek letters on them." [1]

An example of the mode of arranging these vases in the tombs of Campania will be seen in the accompanying wood-cut, taken from Sir William Hamilton's work on



No. 113.—Tomb of Southern Italy, with skeleton and vases.

vases. Here the grave assumes the shape of a *soros*, or sepulchral chest, with a pent-house roof, imitating a pediment, or roof of a small temple. The body is laid on the floor, and the vases round it. The later tombs of the

[1] Hamilton, in Tischbein, pref. vol. i. p. 30.

Roman soldiery and of the poorer classes, made of tiles, were of the same shape.

LITERARY HISTORY.

Public attention was first directed to these vases by La Chausse,[1] who, in his "Museum Romanum," published in 1690, gave plates of a few examples. Laurent Beger published, in 1701, those of the cabinet of the Elector of Brandenburg.[2] Montfaucon, in his "Antiquité Expliquée," repeated these figures.[3] Dempster[4] subsequently published several vases, with full explanations. Gori, whose attention to these monuments had been attracted by seeing them in the work of Dempster, published several in his "Museum Etruscum;"[5] and Caylus gave engravings of some in his "Recueil."[6] Winckelmann also published several vases.[7] Subsequently, D'Hancarville edited the vases in the collection of Sir William Hamilton.[8] The indefatigable Passeri published a large number of engravings of vases in various collections.[9] A second collection of Hamilton's, supposed to have been lost in the sea, was issued by

[1] Fo. Rom. 1690. Also Grævius, Thesaurus Antiq. Roman. xii. 955. Dissertatio de vasis, bullis, armillis, fibulis, annulis, &c.

[2] Thesauri regii Brandenburgii volumen tertium, continens supellectilem antiquariam uberrimam, imagines deorum, statuas, thoraces, vasa et instrumenta varia. Col. March, 1701. Also Supplement, tom. iii. 1757.

[3] L'Antiquité expliquée et representée en figures, tome iii. ann. 1719. Pte. 1ère, p. 142, pl. lxxi.

[4] Etruria Regalis, folio, Florent. 1723.

[5] Folio, Flor. 1735—36; also the Museum Guarnaceum, fo. Flor. 1744.

[6] 1752—1767.

[7] Histoire de l'Art, liv. iii. c. iii. s. 2, p. 34. Gesch. d. K. 4to. Dresd. 1764. Monumenti Antichi Inediti; folio, Rom. 1769, nos. 131, 143, &c.

[8] Antiquités Étrusques, Grecques et Romaines, tirées du cabinet de M. Hamilton; folio, 1766—1767.

[9] In Thomæ Dempsteri libros de Etruria Regali Paralipomena; folio, Luccæ, 1767. Picturæ Etruscorum in vasculis nunc primum in unum collectæ; folio, Rom. 1767—1775.

Tischbein,[1] with an explanation by Italynsky; and another was subsequently given by Böttiger.[2] The celebrated Millin also published vases in his collection of unedited monuments,[3] illustrated with observations; and another edition appeared under the auspices of M. Dubois Maisonneuve,[4] under whose name it generally passes. Since that time, the "Vases Grecques,"[5] the "Vases de Coghill,"[6] and the "Ancient Unedited Monuments" of Millingen[7] have been published, and have been followed by the handsome work of the "Vases de Lamberg,"[8] published by De Laborde; by the "Monuments Inédits" of Raoul Rochette;[9] by "Élite Céramographique" of MM. Lenormant and De Witte;[10] and the "Vasi Fittili"[11] of Inghirami; whilst, in Berlin, the learned and careful publications of M. Gerhard,[12] of which the "Auserlesene Vasenbilder" is the most important, have diffused a

[1] Recueil de gravures d'après des vases antiques; folio, 1791—1803. Tischbein's work is entitled "a Collection of engravings from ancient vases, mostly of pure Greek workmanship, discovered in sepulchres in the kingdom of the Two Sicilies, but chiefly in the neighbourhood of Naples, during the years 1789 and 1790; now in the possession of Sir W. Hamilton, H. B. Maj. env. ext. and plenipo. at the court of Naples; with remarks on each vase by the collector. Published by Mr. W. Tischbein, Director of the R. Acad. of Painting at Naples. 1791."

[2] Griechische Vasengemaelde mit archaeologischen und artistischen Erlaueterungen der Originalkupfer, tom. i. 8vo, Weimar; tom. ii. 8vo, Magdeburg, 1797—1800.

[3] Monumens antiques inédits et nouvellement expliqués; 4to, Paris, 1802—1806.

[4] Dubois Maisonneuve, Peintures des vases antiques, vulgairement appelés Étrusques, tirées de différentes collections, et gravées par Clener, accompagnées d'explications par A. L. Millin, Membre de l'Institut et de la Légion d'Honneur; publiés par M. Dubois Maisonneuve; folio, Paris, 1808-10.

[5] Fo. Rom., 1813.

[6] Fo. Rom., 1817.

[7] 4to, Lond., 1822.

[8] Fo. Paris, 1813-25.

[9] Fo. Paris, 1828.

[10] 4to, Paris, 1838, 1844.

[11] 4to, Fiesole, 1833.

[12] 4to, Berlin, 1840. Besides which his Trinkschalen. 1840. Etr. & Kamp. Vasenbild. fo. 1843. Apulisch. Vasenbild. fo. 1845. Trinkschalen. fo. 1848—1850.

knowledge of ancient vases. M. Panofka has also published the "Vasi di Premio,"[1] as well as many vases in his description of the cabinet of M. Pourtalès-Gorgier,[2] and the Duc de Luynes portion of his own collection.[3] In England, the works of Moses[4] and Christie[5] are of artistic rather than of archæological value; and neither public patronage nor private enterprise has undertaken works equal to those published on the Continent, although so desirable in a country whose pottery is a considerable article of export trade. Single vases have indeed been published by learned individuals and by societies both here and abroad. Of these, the Archæological Institute of Rome has done the most for this branch of art and antiquity.

PRESENT STATE.

These vases, as we have already mentioned, are often ranged round the dead, being hung upon, or placed near the walls, or piled up in the corners. Some hold the ashes of the deceased; others, small objects used during life. They are seldom perfect, having generally either been crushed into fragments by the weight of the superincumbent earth, or else broken into sherds, and thrown into corners. Some exhibit marks of burning, probably from having accompanied the deceased to the funeral pyre. A few are dug up in a complete state of preservation, and still full of the ashes of the dead. These are sometimes found

[1] Fo. Fir. 1841.

[2] Descr. de quelques Vases, fo. Paris, 1840.

[3] Antiques du Cab. Pourt-Gorgier, fo. Paris, 1834.

[4] Collection of Antique Vases, 4to, Lond. 1814.

[5] Disquisition on Etruscan Vases, 8vo, Lond. 1806.

inside a larger and coarser vase of unglazed clay, which forms a case to protect them from the earth.

IMITATIONS AND FRAUDS.

Almost all of those in the Museums of Europe have been mended, and the most skilful workmen at Naples and Rome have been employed to restore them to their pristine perfection. Their defective parts have been scraped, filed, rejoined, and supplied with pieces from other vases, or else completed in plaster of Paris, over which coating the restored portions are painted in appropriate colours, and varnished, so as to deceive the inexperienced eye. But either through carelessness, or else owing to the difference of process, the restorations have one glaring technical defect; the inner lines are not of the glossy hue of the ancient glazed ones, and there is no indication of a thick raised line which follows the original outline in the old paintings. Sometimes the restorer has pared away the ancient incrustation, and cut down to the dull-coloured paste of the body of the vase. In some rare instances, a figure has been painted in a light red or orange oil paint on the black ground, or in black paint of the same kind on an orange ground. But in all these frauds, the dull tone of colour, the inferior style of art, and the wide difference between modern and ancient drawing and treatment of subjects, disclose the deception.[1] The calcareous incrustation deposited on the vases by the infiltration into the tombs of water, containing lime in solution, has been removed by the use of muriatic and nitric acids.

[1] Gerhard, Berlins Antike Bildwerke, s. 149.

In other cases, vases with subjects have been counterfeited by taking an ancient vase covered entirely with black glaze, tracing upon it the subject and inscription intended to be fabricated, and cutting away all the black portions surrounding these tracings, so as to expose the natural colour of the clay for the fictitious ground. When red figures were intended to be counterfeited, the contrary course was adopted, the part for the figures only being scraped away and the rest left untouched. Vases, indeed, in which the ground or figures are below the surface should always be regarded with suspicion, and their genuineness can only be determined by the general composition and style of the figures, and by the peculiarities of the inscriptions. The latter also are often fictitious, being painted in with colours imitating the true ones, and often incised; indeed all inscriptions incised after the vase has been baked are of a doubtful character.

The difference of style in the composition of groups, and especially the remarkable distinction of drawing, such as the over-careful drawing of details, the indication of nails, and various other minute particulars, are also criteria for detecting false or imitated vases. Water, alcohol, and acids will remove false inscriptions, but leave the true ones intact. Pietro Fondi, who had established manufactories at Venice and Corfu, and the Vasari family at Venice,[1] made fictitious vases. Wedgwood also imitated ancient vases, and such imitations are made at Naples for the purpose of modern decoration.

[1] Westropp, H. M., Epochs of Painted Vases. 4to, London, 1856.

FIRST MENTION OF GREEK VASES.

The oldest express mention of these vases in Greek authors is made by the poet Pindar, who flourished B.C. 528. He particularly describes the painted Panathenaic amphoræ which were given as prizes in the contests of the Panathenæan festival. Thus he sings of Thiæus, the son of Ulias, the Argive, who had twice obtained prizes of Panathenaic amphoræ in the wrestling matches at Athens: "Him twice, at distant intervals, in the festivals of Athens, have sweet voices lauded. He brought the fruits of the olive in earth, burnt by fire, to the manly people of Hera (Argos) in the variegated receptacles of vases." [1]

Those made use of in the Athenian graves are unequivocally alluded to by Aristophanes.[2] Athenæus,[3] Strabo,[4] and Suetonius,[5] mention painted vases. The later scholiast of Theocritus[6] also mentions the fictile vases, painted all over with various colours.

REPAIRS.

Great value seems to have been set upon these vases. They were repaired when broken by the pieces being skilfully fitted and drilled, and a rivet of lead or bronze neatly attached to the sides. Several mended vases exist in the European collections. Occasionally they were repaired by inserting pieces of other vases. Thus a vase with two

[1] Nemea, x. 61—68.
[2] Eccles. v. 994.
[3] P. 466, C.
[4] Lib. viii. p. 382, Cas.
[5] Vit. Jul. Cæs., c. 81.
[6] Idyl i. 27, 36.

handles, found at Vulci, of the shape called *stamnos*, is repaired with part of a *cylix* representing quite a different subject, and thus presents a discordant effect.[1] Large casks of coarser and unglazed ware (dolia) were also repaired with leaden cramps. "The casks of the naked Cynic," says the Satirist, "do not burn; should you break one of them, another house will be made by to-morrow, or the same will continue to serve when repaired with lead."[2] The Sybaritic fables, cited by Aristophanes, in the speech of a saucy old man in reply to some one whom he has ill-treated, show the use of bronze rivets. A woman of Sybaris broke an earthen pot, which was represented as screaming out, and calling for witnesses to prove how badly it had been treated. "By Proserpine!" exclaims the dame, "were you to leave off bawling for witnesses, and make haste to buy a copper ring to rivet yourself with, you would act more wisely."[3]

AGE.

It is impossible to determine the age of the oldest glazed vases without inscriptions. Some seem to be coëval with the dawn of Hellenic civilisation, perhaps nine or ten centuries before Christ. Glazed vases of a very fine kind were probably manufactured between Olympiad LXXXIV. = B.C. 444; and Olympiad, XCIV. = B.C. 404. Those made when painting and art had attained their

[1] Gerhard, A. V., cxlv.

[2] "Dolia nudi
Non ardent Cynici; si fregeris, altera fiet
Cras domus, aut eadem plumbo commissa manebit."
Juvenal, Sat. xiv. v. 308—310.

[3] Müller, Literature of Ancient Greece, 8vo, Lond. 1848, p. 145.

climax fall between Olympiads XCIV.-CXX., or B.C. 400-300. The decadence of the art seems to have taken place about the CXX. Olympiad, after the conquest of Asia by Alexander the Great[1] had introduced vases of the precious metals and gems into Greece; and earthenware vases probably fell into disuse about the first century B.C., having become entirely superseded by works in metal. In the time of Augustus they were rarities.[2] While however M. Gerhard[3] assigns the above dates to the art of making vases, Millingen[4] is of opinion that the period during which it principally flourished may be divided into three principal epochs.

1st. That of the ancient style, B.C. 700—450, in which are comprehended the first efforts of the art.

2nd. That of vases of the fine style, B.C. 450—228, or from the time of the Persian to the second Punic war. The best he supposes were executed during the age of Phidias and Polygnotus, the latter of whom, according to Pliny,[5] drew his female figures with transparent garments and head-dresses of different colours, represented the mouth open and showing the teeth, and did away with the ancient conventional stiffness of the attitudes.

3rd. That of vases manufactured from the Second Punic to the Social War, in which he includes those of the

[1] In the time of Cleomenes (Plutarch, in Vita), B.C. 238, metal vases were in common use at Sparta.

[2] "Paucos ante menses, quum in colonia Capua deducti lege Julia coloni, ad extruendas villas sepulchra vetustissima disjicerent, idque eo studiosius facerent, quod aliquantum vasculorum operis antiqui scrutantes reperiebant." Sueton. C. Jul. Cæs. c. 81. Out of thirteen tombs at Capua only one had a painted vase. D'Hancarville, p. 103.

[3] Gerhard, Berlins Antike Bildwerke, s. 143. Rapporto Volcente, p. 112.

[4] Vases Grecques, Préf.

[5] N. H. XXV. c. 3.

latest style found in the Basilicata, the Terra di Lavoro, and the ancient Campania and Lucania.

Later than this they could not have been made, for, in the days of Augustus, all the towns of Magna Græcia, except Rhegium, Naples, and Tarentum, had relapsed into barbarism.[1]

Other writers, as M. Kramer,[2] conjecture that the vases of the oldest style were made from Olympiad L. = B.C. 577, to Olympiad LXXX = B.C. 457; those of the second, or "hard style" of art, from Ol. LXXX = B.C. 457, to Ol. XC. = B.C. 417; and those of the fine style, from Ol. XC. = B.C. 417, to Ol. C. = B.C. 377. For the last class of vases he names no period.[3]

CRITERIA.

The following are the principal criteria for determining the age of vases. Those of the Doric style, with maroon figures upon a yellow ground, resemble the mural paintings in the old sepulchres at Veii, which city submitted to the Roman arms A.U.C. 358, or B.C. 390. The backgrounds with flowers appear, indeed, to have been copied from oriental or Assyrian art, which had ceased to exist in the sixth century B.C.; while the Asiatic style of the friezes, which resemble those of Solomon's temple and the Babylonian tapestries, likewise indicates an epoch of great antiquity. The animals represented are similar to those seen on coins issued by cities of Southern Italy in the

[1] Strabo, vi. 253.

[2] Handbuch, ss. 75, 2. Creuzer, following Müller, Briefe, s. 123, throws the epoch farther back, and so does Seroux d'Agincourt, Recueil, p. 93.

[3] Ueber den Styl und die Herkunft. 8vo, Berlin, 1837, s. 70, 71, 91, 92, 95, 96, 113, 116, 121, 122, 210.

sixth or seventh centuries B.C. ; or like the lions of Mycenæ, which are supposed to date from Olymp. LXXIV., or B.C. 484. Mr. Brondsted is of opinion that the oldest Panathenaic vases may be placed in B.C. 562, and that those for holding oil in the tomb of the Mœræ, mentioned by Pindar, are nearly of the same age. Dodwell, indeed, assigned his vase in the oldest style, representing a hunting scene, to B.C. 700 ; but Müller, whose opinion is preferable, gives the more moderate date of Olympiad L. = B.C. 580. The cup of Arcesilaus, which is only a development of this style of art, cannot be much later than B.C. 458.

Other critical marks for determining the respective ages of vases are : 1. The subjects represented on the black figured vases, such as incidents in the reigns of the Arcesilai, B.C. 580—460, showing that vases of this style cannot be later ; 2. The use of aspirated consonants, introduced by Simonides of Ceos or Epicharmus, B.C. 529, into the Greek alphabet ; 3. The appearance of the *hoplites dromos*, or 'armed course,' and of the Pentathlon, first practised in Olympiad LV., B.C. 560. The vases with red figures cannot be older than the taking of Sardis, and the burning of Crœsus—the meeting of Alcæus and Sappho, and the figure of Anacreon being represented on them, subjects all pointing to an era about B.C. 545. The later vases of this style have the Ψ Ξ H Ω, which were introduced into the public acts of Athens, Olymp. LXXIV., B.C. 484. The peculiar shape of the drinking-cup called the Rhyton was perfected by Ptolemy Philadelphus, about B.C. 300.

The later Panathenaic vases, found at Berenice, are dated in the time of Alexander the Great.

CLASSIFICATION.

D'Hancarville[1] divided the periods of the glazed vases as follows :—

I. Vases several centuries earlier than the Foundation of Rome.
II. Up to the taking of Capua.
III. Till the fall of Corinth.
IV. Age of Vespasian; vases distinguished by shape merely, and not by painting.
V. Period of decadence, from the time of Trajan to Severus.

He adopts the following distinguishing marks :—

I. Monochrome paintings, the figures having no distinction of sex, anterior to Hygiemon, Deinias, and Charmides.[2]
II. Vases of the age of Eumarus, who first distinguished the sexes, 9th century, B.C.
III. Vases with full or three-quarter faces, later than Cimon of Cleonæ, 9th century B.C., who introduced full faces looking up and down, the bones, and folds of drapery OL. LXXX. 460 B.C. Age of Pericles, B.C. 461, OL. LXXX.
IV. Vases with transparent draperies, later than Polygnotus, OL. XC., B.C. 420.
V. Vases with paintings of expression, or of every-day subjects, in imitation of the style of Zeuxis of Heraclea, and those with noble countenances, OL. XCV., B.C. 400: imitating those depicted by Parrhasius, OL. XCVI., B.C. 396, and Apelles, OL. CVII., CXVIII. B.C. 352, 308.
VI. Vases on which are figures expressive of the passions.
VII. Nicomachus, the first who represented Ulysses with a pileus, OL. XCV. 3, B.C. 397.
VIII. Grylli, invented by Antiphilus.
IX. Change in the poles of chariots by Clisthenes, who reduced them to one (Isidorus, xviii. 35).
X. Masks, invented by Thespis or Æschylus.

[1] ii. 108—114.

[2] Pliny, N. H. xxxv.

The Duc de Luynes, whose observations on the ceramic art of the Greeks are characterised by sound judgment and deep artistic feeling, hesitates about defining the exact ages of the various styles, although he has classed them generally in the following order :—1. The Doric or Phœnician vases ; 2. Those, the body of which is covered with an engobe or coating like the first class, the black of which is false, the glaze pale ; 3. Those with archaic black figures, the style of which is distinguished by a massive simplicity, the muscular development exaggerated, the touch firm, the drawing varying from the simple to the ridiculous, and vigorous to caricature ; 4. Imitations of the archaic, the varnish of which is more brilliant than the preceding, the outlines more careful, and the extremities better finished ; 5. Those with red figures, or with black outlines and figures on a white ground, comprising a series of ware extending from the age of Pericles to that of Pyrrhus, about which latter period the vases were ornamented with reliefs, gilding, reeding, and twisted handles; 6. Barbaric imitations by the natives of Lucania, Messapia, and the Bruttii, the figures of which are often of a bizarre character, and the vase itself surcharged with ornaments.[1]

PASTE.

The paste of these vases, according to Brongniart,[2] is tender, easily scratched or cut with a knife, remarkably fine and homogeneous, but of loose texture. When broken, it exhibits a dull opaque colour, more or less

[1] Annali, 1832, p. 145 et seq.

[2] Traité, i. p. 546.

yellow, red, or gray. It is composed of silica, alumina, carbonate of lime, magnesia, and oxide of iron.[1] The colour depends on the proportions in which these elements are mixed; the paler pastes containing more lime, the red more iron. The ware fuses at 40° Wedgwood, and was originally baked at a low temperature. It is permeable, allowing water to exude, and emits when moistened a strong earthy smell. It is not known how this paste was prepared, for the Greeks have left few or no details of their processes. It has been conjectured that the clay was fined by pouring it into a series of vats, and constantly decanting the water, so that the last vat held only the finest particles in suspension. The clay was, however, worked up with the hands, and fashioned on the wheel. It is supposed by Brongniart to have been ground in a mill, or trodden out with the feet. Either red or white clay was preferred by the ancients, according to the nature of the pottery required to be made.[2]

Certain sites enjoyed in antiquity great reputation for

[1] The analysis of Vauquelin gave silica 53, alumina 15, carb. lime 8, ox. iron 24; Millin, Introd. p. vi. That of Brongniart, Traité, i. p. 553, is, silica 55·49, alumina 19·21, ox. of iron 16·55, carb. lime 7·48, magn. 1·76. Abeken has also given an analysis of the paste of Sicilian vases. Mittel-Italien, p. 364. O. Jahn Vasensammlung zu München, 8vo. München, 1854, p. cxl., 1013, gives the following comparative table:—

	Lower Italy.			
	(Millin.)	(Gargiulo.)	Vulci.	Sicily.
Silica . .	53	48	32	40
Alumina .	15	16	24	16
Carb. lime	8	8	7	10
Manganese	—	9	12	14
Ox. of iron	24	16	20	12
Residuum	—	3	5	—

Results are also given by Gargiulo, Cenni, p. 21, of the analysis of Nic. Covelli, of the paste of the vases of St. Agata dei Goti, Nola, and Capua; and by Campanari, p. 56, of Lor. Valeri, of those of Vulci.

[2] Geoponica, iv. 3. Among the Romans it was the duty of a good householder to know the nature of clays.

their clays. One of the most celebrated was that procured from a mine near the promontory of Mount Colias,[1] close to Phalerum, from which was produced the paste which gave so much renown to the products of the Athenian Kerameikos. The articles made of it became so fashionable, that Plutarch [2] mentions an anecdote of a person who, having swallowed poison, refused to drink the antidote except out of a vessel made of this clay. It seems to have been of a fine quality, but not remarkably warm in tone when submitted to the furnace ; ruddle, or red ochre, being employed to impart to it that rich deep orange glow which distinguishes the nobler specimens of the ceramic art. Corinth, Cnidus, Samos, and various other places famous for their potteries, were provided with fine clays.[3] At Coptos, in Egypt, vases were manufactured of an aromatic earth. The extreme lightness of the paste of these vases was not unobserved by the ancients, and its tenuity is mentioned by Plutarch.[4] That it was an object of ambition to excel in this respect, appears from the two amphoræ preserved in the temple of Erythræ,[5] of extreme lightness and thinness, made by a potter and his pupil, when contending which could produce the lightest vase. The thinnest vases are of unglazed ware ; and some of these pieces which have come down to us are scarcely thicker than stout paper. Great difference is observable in the pastes of vases coming from widely separated localities, owing either to their composition or baking. It is much to be regretted that more profound and minute

[1] Suidas, voce. Athenæus, xi. p. 482, ed. Cas.

[2] De Audit. ii. p. 47, 2. 153. Reiske.

[3] Pliny, N. H. xxxv. 12, 46. Brongniart, Traité, i. p. 582.

[4] Apophthegm. Pemberton, p. 14. The term which he uses is λεπτά.

[5] Pliny, N. H. xxxv. 12, 46.

scientific observations have not been directed to this part of the inquiry, as they might determine the question whether the pastes of vases extracted from the sepulchres of Greece and Italy are essentially the same or not, and thus show whether they had a common origin. The paste of the early vases of Athens and Melos is of a very pale red; that of vases of the Doric or Corinthian style is of a pale lemon colour. At the best period of the art the paste is of a warm orange red; but the Lucanian and Apulian vases are of a paler tone. The Etruscan painted vases of all ages are of a pale red tone, with a much greater quantity of white, which appears to be owing to the greater proportion of chalk used in preparing the paste. It is very soft, and easily scratched with a knife, but well sifted and homogeneous. The analysis of Niccola Covelli gave for the paste of these paler vases,—48 of silica, 16 of alumina, 16 oxide of iron, 9 carbonic acid, 8 carbonate of lime, 3 of loss. Fields of this clay are stated to have been found in South Italy, but the material is universally distributed.[1]

THE WHEEL.

The first glazed vases were made with the hand, but the wheel was a very early invention. Among the Egyptians and Greeks it was a low, circular table, turned with the foot. Some wheels used in the ancient Aretine potteries have been discovered, consisting of a disk of terra-cotta strengthened with spokes and a tire of lead. They are

[1] Gargiulo Cenni, p. 19, 20.

represented on a hydria with black figures in the Munich Collection, and also on a cup with black figures in the British Museum. The potter is seen seated on a low stool, apparently turning the wheel with his foot. Representations of the same kind are also found on gems.

In making vases the wheel was used in the following manner :—A piece of paste of the required size was placed upon it, vertically in the centre, and while it revolved was formed with the finger and thumb. This process sufficed for the smaller pieces, such as cups, saucers, and jugs ; the larger amphoræ and hydriæ required the introduction of the arm. The feet, handles, necks, and mouths were separately turned or moulded, and fixed on while the clay was moist. They are turned with great beauty and precision, especially the feet, which are finished in the most admirable manner ; to effect which the vase must have been inverted. The juncture of the handles is so excellent, that it is easier to break than to detach them. Great technical skill was displayed in turning certain circular vases of the class of *askoi*. With their simple wheel the Greeks effected wonders, producing shapes still unrivalled in beauty.

We have already adverted to the contending claims for the honour of having invented the potter's wheel. The Grecian traditions attributed it to various persons,—as the Athenian Corœbus ;[1] the Corinthian Hyperbius ;[2] the celebrated Talos, the nephew and rival of Dædalus ; and to Dædalus himself.[3] The tyrant Critias ascribed the invention to Athens : " That city," says he, "which erected

[1] Plin. N. H. vii. 56, 57.
[2] Schol. ad Pind. Olymp. xiii. 27.
[3] Diod. Sic. iv. 76.

the noble trophy of Marathon also invented pottery, the famous offspring of the wheel, of earth, and of fire, the useful household drudge."[1] But the invention must have been earlier, for it is mentioned in Homer.[2]

MODELLING.

The earlier mode of fabric was by means of the hand. After the clay was properly kneaded, the potter took up a mass of the paste, and hollowing it into the shape of walls with one hand, placed the other inside it, and pressed it out into the required shape. When raised or incised ornaments were required, he used modellers' tools —the wooden and bronze chisels of his art. The largest and coarsest vases of the Greeks were made with the hand. The *pithos*, or cask, was modelled by the aid of a kind of hooped mould.[3] The smaller and finer vases, however, were turned upon the wheel. The Etruscan alone were often only modelled, and not turned. A potter is represented, on a great lamp in the Durand Collection, standing and modelling a vase before his furnace.[4] Handles were modelled with sticks, and added to the vases, as may be observed in some gems. Handles were sometimes stamped or modelled, and fixed to the bodies while the clay was moist. The lips and necks of some of the smaller vases were also made separately, and then fixed to the body of the vase.

[1] Critias, in Athenæus, i. p. 28, B. ed. Casaub.

[2] Iliad Σ. 600.

[3] Panofka, Sur les Véritables Noms de Vases Grecques, Paris, 4to. p. 1.

[4] De Witte, Catal. Dur. No. 1777. Lenormant, Cur Plato Aristophanem induxerit in convivio; Paris, 1838, 4to.

Certain parts of the ancient painted vases were modelled by the potter at all periods of the art; for on those of the isle of Thera, of Melos, and of Athens horses are occasionally found on the covers of the flat dishes moulded in full relief, while the handle is sometimes enriched with the moulded figure of a serpent twining round it. This kind of ornament is more suitable to works in metal than in clay, and suggests the idea that such vases were, in fact, imitations of metallic ones. On the vases of the Doric style, moulded bosses and heads, like the metallic reliefs, are sometimes found; and even in vases of the hard style with black figures, the insertions of the handles of hydriæ are occasionally thus enriched. In the later styles modelling was more profusely employed; small projecting heads were affixed to the handles of jugs at their tops and bases, and on the large craters called amphoræ *a rotelle* found in Campania and the Basilicata, the discs in which the handles terminated were ornamented with heads of the Gorgons, or with such subjects as Satyrs and Bacchantes. These portions were sometimes covered with the black glaze used for the body of the vase, but more frequently they were painted with white and red colours of the opaque kind.

A peculiar kind of modelling was used for the gilded portions of reliefs, introduced over the black glaze. When the vase was baked a fine clay was laid on it and delicately modelled, either with a small tool or a brush, a process similar to that adopted in the Roman red ware. It may indeed have been squeezed in a fluid state through a tube upon the vase, and then modelled. As the gilded portions are generally small, this process was not difficult

or important, but one vase recently discovered at Cumæ has two friezes executed in this style. The upper one is a row of figures round the neck, representing the departure of Triptolemus, delicately modelled, coloured, and with the flesh throughout gilded; the lower one consists of a band of animals and arabesque ornaments. Several vases from the same locality, from Capua, and from Berenice have, round the neck, modelled in the same style, wreaths of corn, ivy, or myrtle, and necklaces, while the rest is plain.

MOULDING.

But the art of modelling was soon extensively superseded by that of *moulding*, or producing several impres-

No. 114.—Potter Moulding the Handle of a Cup, *skyphos*.

sions from a mould probably itself of terra-cotta,[1] but

[1] D'Agincourt, Recueil, xxxiv. 90, 92.

perhaps occasionally of stone or marble. In the former case the subject was modelled in salient relief with considerable care; and from this model a cast in clay was taken and then baked. In the other case a die or counter-sunk impression was carved out in a stone mould. As terra-cotta often warps in the baking, it is sometimes difficult to determine whether certain reliefs are modelled or moulded.

The potter availed himself of moulds for various purposes. From them he produced entire parts of his vase in full relief, such as the handles, and possibly in some instances the feet. He also stamped out certain ornaments in relief, much in the same manner as the ornaments of cakes are prepared, and fixed them while moist to the still damp body of the vase. Such ornaments were principally placed upon the lips or at the base of the handles, and in the interior of the *cylices* or cups of a late style, when the art was declining. One of these ornaments is an impression from one of the later Syracusan medallions, having for its subject the head of Arethusa surrounded by dolphins: it was struck about B.C. 350.

No. 115.—Situla, with stamped ornaments.

The moulded portions of these vases are generally covered with the same black glaze as is used for the

bodies; but many of the little *lecythi* found at Athens and in the Basilicata have only their necks and part of their bodies glazed, while the moulded portions are painted in fresco of various colours, like the unglazed terra-cotta figures. Such vases were probably either toys, or else used for ornamental or sepulchral purposes. Those from the tombs of Athens, engraved in the work of Stackelberg, represent a negro grinding corn or kneading bread, Dionysus reposing under a vine, Europa crossing the sea on the bull, a Nereid on a dolphin, a boy with a dog, a female child lying on the ground or on a couch, apes,[1] and other animals.

A subdivision of this method of moulding upon the vase itself is easily remarked on the saucers, *phialæ* and cups, *scyphi*, *canthari*, or even smaller amphoræ and other vessels made at a later period of the art, and entirely covered with a coating of black glaze. Rows and zones of small stamped ornaments, apparently made with a metal punch, have been impressed on the wet clay of these vessels before the glaze was applied. These decorations are from $\frac{1}{8}$ to $\frac{1}{2}$ inch long, and unimportant in their subjects, which are generally a small radiated head, dolphins, helices, or the antefixal ornament, and hatched bands arranged round the axis of the vase. This latter ornament was probably produced by rolling the edge of a disc notched for the purpose round the vase, in the same manner as a bookbinder uses his brass punch. Such, at least, was the method by which this ornament was produced on the Roman pottery. Plain circular zones, a kind of

[1] Stackelberg, xlix–lii. Mus. Pourt. xxviii.—xxx.

decoration also often used by the potters, were more easily made with a pointed tool. When these vases came into use the potter's trade had ceased to be artistic, and was essentially mechanical. But they are found in the ancient sepulchres of the Etruscan territory, as well as in the more recent cities of Southern Italy, such as Brundusium.

The last method to be described is that of producing the entire vase from a mould, by stamping it out; a process now extensively adopted in the potteries. During the best period of the fictile art, while painting flourished, such vases were very rare; but on the introduction of a taste for goblets and other vases of that kind,[1] the potters endeavoured to meet the public taste by imitating the reliefs of metal ware.

The most remarkable of these moulded vases is a kind of beakers called *rhyta*. They have one handle, and are incapable of being set down on the table except on their mouths, so that the guests were compelled to drink their contents. The bodies, which are cylindrical or expanding, terminate in the heads of animals, which, on examination, appear to have been delivered from a mould. These heads, which are principally of such creatures as belong to the chace, were subsequently coloured, sometimes with an engobe, or coating, of opaque colours, slightly baked, at others with the glaze. The bodies, or necks, were painted in the style of the period; but the former appear to have first received a kind of polish or extra finish by returning them to the lathe, and passing them between

[1] Arneth, Chev., Das K. K. Münz und antiken Kabinet, 8vo. Wien, 1845, s. 7, no. 60, 61.

the potter's fingers; for the marks of the gates, or divisions of the mould, are often obliterated.

By the same process were also made the vases found at Vulci, of the nature of jugs, being either *œnochoæ* for wine, or *lecythi* for oil; the bodies of which are in the shape of human heads,[1] sometimes glazed, made from a mould, while the necks were fabricated on the lathe and the handles added. These were coloured and ornamented on the same principle as the *rhyta;* but their style of art, which is rather better, shows that they were first in fashion.[2] A few cups made in the same way have been discovered; such as that shaped like the head of Dionysus crowned with

No. 116.—Moulded *phiale omphalotos.* Chariots of Gods.

ivy,[3] and certain early cups in the form of a female breast with the nipple, also of the character of *rhyta,* and which call to mind the gold vase which the vain and lovely Helen dedicated to Aphrodite, modelled in the shape of her own breast.

[1] Mus. Pourt. ii.
[2] Cat. Durand. 1230—1264, Stackelberg, xxv.
[3] Micali, xcix.

Besides the *rhyta*, several *phialæ*, or saucers, were also moulded; beautiful examples of which process may be seen on the flat bossy saucers, or *phialæ omphalotæ*. Round their centre is a frieze in bas-relief of four chariots, each having an Eros, or Cupid, flying before it in the air; whilst in the chariots themselves are Minerva, Diana, Mars, and Hercules, driven by female figures, and having before them a boar or deer. Others have imitations of scallop shells. One cup has the subject of Ulysses and the Sirens.[1]

Jugs, amphoræ, jars, and cups, the bodies of which are reeded, were also evidently produced from moulds,[2] and could not be made by the expensive process of modelling. Of smaller dimensions, but also made by moulding, were small vases, apparently used as lamps, and from their resemblance to wine-skins called *askidia*. They have

No. 117.—Askos, moulded lion's head spout.

reeded bodies, long necks, and circular handles; and on their upper surface a small circular medallion in bas-relief, with a mythological subject. In one kind of these

[1] See Gori, Mus. Etr. tom. i. tab. vi. Inghirami, Monumenti Etruschi, Tavole, s. vi. Q. S.; Berl. Ant. Bild. 1643.

[2] Gerhard, Berl. Ant. Bild., 911, 930. Bull. 1842, p. 36, 37.

vases the spouts terminate in the head of a lion.[1] Such vases are principally found in the Basilicata and in Sicily, and belong to the latest period of the Greek fictile art.[2] After being moulded they were entirely covered with a black glaze.

Besides those already enumerated, the potter produced from moulds small vases for the toilet of the class of *lecythi*, or oil-vases. Such are the vases in shape of the bust of Aphrodite holding a flower, armed heads, the Gorgon's leg, a negro's head,[3] an astragalus or knuckle-bone,[4] or an ape holding a vase. Others are in the shape of animals; as of the elephant,[5] the horse,[6] the mole,[7] pigs,[8] doves,[9] rams,[1] a horse's head,[2] a dead hare, an eagle, dolphin, apes[3] and deer, their heads forming the stoppers. One like the claw of a crab has also been found.[4] Such vases, however, may have been used as toys, as some have pebbles or brazen balls inside them, and were found near the skeletons of children.[5] Some are in groups, of which a remarkable one, discovered near Naples, represented an Ethiopian devoured by a crocodile.[6] Others are in the forms of Silenus pouring wine into a vase,[7] of a Siren destroying a youth,[8] of pigmies and cranes, Medusas,[9] females in vessels,

[1] Passeri, i. xlv.
[2] Gerhard, loc. cit. Passeri, i. xliii. xliv.
[3] Micali, ci.
[4] Arch. Zeit. 1851. Taf. xxxii. s. 370. Stackelberg, Die Gräben, xxiii.
[5] Arch. Zeit. 1849, s. 99.
[6] Inghirami, Mon. Etr. vi. 3. s. v. T. F. 4. M. E. Fontani, Vasi di Hamilton, i.
[7] Cat. Magn. 104.
[8] D'Hancarville, iii. 106.
[9] D'Hancarville, iv. 34. I. s. vi. T. F. 4.
[1] Berl. Ant. Bild. 1582.
[2] Berl. Ant. Bild. 1654—1658.
[3] Coll. Feol. 167. Cat. Dur. 1306.
[4] Panofka, Mus. Pourt. pl. xxx.
[5] Bull. 1829, p. 20. Cat. Magn. 104.
[6] Bull. 1829, p. 19. Arch. Zeit. 1849, s. 100.
[7] Arch. Zeit. Anz. 1851, s. 37.
[8] Berl. Ant. Bild. 1584.
[9] Cat. Dur. 1264.

and such like phantasies. These were probably ornaments.

A vase of this kind in the Pourtales collection is moulded in the form of a dove, and has at each side a moulded figure of Aphrodite, slightly draped and recumbent, stamped in a separate mould and applied to the side of the vase. It was intended to represent Aphrodite crossing over the sea on the back of a swan.[1]

No. 118.—Early Moulded Vase, in shape of Aphrodite.

A few of the largest vases, such as those in the Museum at Naples, were probably modelled on a frame. This, which was called *kanabos*, was made of wood, and the clay was moulded over it.[2]

[1] Panofka, Mus. Pourt. xxxix.

[2] Jahn, l. c. p. 42. Geoponica, vi. 3. Pollux, x. 189. Aristotle de Part. Anim. ii. 9. Tertullian, Apol. 12, ad Nat. i. 12. Pliny, loc. cit. Müller, Arch. s. 305. Hesych. voce. Anth. Pal. x. 107. Aristot. Hist. An. iii. 5. De Gen. ii. 6, p. 743 *a*. For the distinction between this and the *κίννaβos* or model, see Jahn, loc. cit. Cf. also the expression stipes.

PAINTING.

After the vases had been made on the wheel, they were duly dried in the sun,[1] and then painted ; for it is evident that they could not have been painted while wet. The simplest, and probably the most common, process was to colour the entire vase black. The under part of the foot was left plain. When a pattern was added, the outline and faintly traced with a round point on the moist clay, was carefully followed by the painter. It was necessary for the artist to finish his sketch with great rapidity, since the clay rapidly absorbed the colouring matter, and the outline was required to be bold and continuous, each time that it was joined detracting from its merit. A finely-ground slip was next laid upon a brush, and the figures and ornaments were painted in. The whole was then covered with a very fine siliceous glaze, probably formed of soda and well levigated sand. The vase was next sent to the furnace, and carefully baked. It was then returned to the workshop where a workman or painter scratched in all the details with a pointed tool. The faces of female figures were coloured white, with a thick coat of lime or chalk, and the eyes red. Parts of the drapery, the crests of helmets and the *antyges*, or borders of shields, were coloured with a crimson coat, consisting of an oxide of iron and lime, like a body colour.

In the second style of vases the figures are painted in a deep brown or black of an unequal tone on a yellow ground,

[1] Æsop. Fab. lxxvii. p. 37, 38, ed. Tauchn. *Ἵνα αἰθρία λαμπρὰ ἐπιμείνῃ, καὶ λαμπρὸς ἥλιος ὡς ἂν ὁ κέραμος ξηρανθῇ,* was the wish of a man's daughter who had married a potter.

formed of a siliceous coating over the pale red clay of the vase. An improvement upon this style was the changing of the colour of the figures by painting, or stopping out, all the ground of the vase in black, thus leaving the figures of the natural red of the clay, and the marking of the muscles and finer portions in an outline of a bright brown. The ideas that the figures were produced from others cut out in paper,[1] or by a process like distemper,[2] or from terra-cotta copies of sculptures,[3] seem inadmissible. After the paint had dried, the slip, or the siliceous glaze, was laid over the vase, except the under part of the foot and the inside.

D'Hancarville[4] supposes that the ancients made their vases of clay, or of decomposed sand found in the Samnite Vulturnus, which they levigated or refined by washing, leaving the clay thus prepared in water, to swell and become glutinous enough for the wheel. While the vase was moist, they gave it a coating of yellow or iron ochre, *ferri lutei, ochræ flavæ*, which slightly penetrated the surface, and when baked became of an orange-colour. The vases were painted while in an upright position, and the artist was obliged to stoop, rise, and execute his work in these difficult attitudes; nor could he remove the pencil from any figure which he had once begun. The eye must have been his only guide. D'Hancarville points out the following as the chief difficulties. The painter being obliged to draw his outline upon a

[1] D'Hancarville, in Böttiger's Vasengemälden, Heft. i. s. 58.

[2] Duc de Luynes, Annali, 1830. p. 242.

[3] Rossi in Milligen, Vases de Coghill, p. xi.

[4] II. p. 136—138.

damp surface, the black colour which he used was instantly confounded with the tint of the clay. The lines grew broad at first, and afterwards contracted themselves, leaving but a light trace, so that the artist could with difficulty discern what he had been doing. But, what was still more embarrassing, the lines, once begun, could not be left off except where they met other lines which cut or terminated them. Thus, for example, the profile of a head must have been executed with a single continuous line, which could not be interrupted till it met the neck; and in drawing a thigh or leg, the whole outline must have been finished without taking off the pencil; proceeding from the top downwards, making use of the point to mark the horizontal lines, and afterwards rising upwards to finish the opposite side.[1]

The dark outline was drawn strongly with a thick pencil, to prevent the background encroaching on the figure. That this was done while the clay was moist appears by the outline uniting, which could not have taken place if the clay had been dry. It was so difficult to fill in the outlines without alteration, that they were frequently changed.

The ancient artists, notwithstanding these difficulties, observed all the laws of equilibrium in their figures; conveyed expression by means of attitude; and, by the use of profile, and the introduction of accessories, or small objects, into the background, contrived to compensate for the want of perspective.

This want of perspective was owing to the use of flat colours, which did not allow of shades, and the figures

[1] D'Hancarville, ii. p. 142.

were consequently not seen in masses distinguished by light and shade, but isolated in the air. Hence, in order

No. 119.—Fragment, prepared for painting the background.

to make the figures distinct, and to express by attitude all the actions and sentiments required, the artist was compelled to use profile. The black colour, the choice of which at first appears singular, is, after all, the most harmonious, and the best suited for showing the elegance and purity of the outline ; whilst by its aptness to reveal any defects of shape, it compelled the artist to be very careful in his drawing.[1]

INSTRUMENTS.

The instruments employed by the ancient potters must have been very like those used at the present day. The apparent fineness of the exterior of the vases is solely due to the care with which the surface was polished.[2] The paintings were made with a kind of brush,[3] and the

[1] D'Hancarville, ii. pp. 146—148.

[2] Annali 1832, p. 142.

[3] Gerhard, Festgedanken an Winckelmann, 4to, Berlin, 1841. Taf. ii. Cf.

artist had a stick to steady his hand while drawing; he must also have had a pointed tool, like a tracer, for the first outline, and a sharp one for the incised lines.

COLOURS.

The colours used were few and simple, and were evidently ground excessively fine, and made into a kind of slip. Of these colours the black was the most important and the most extensively used. Great difference of opinion has always existed as to the nature of this colour, some imagining that it was due to a peculiar quality of clay, others ascribing it to the employment of manganese. Another theory is, that the vases were placed in external cases of crude clay; that the space between this case and the body of the vase was filled with shavings, which were ignited by the heat of the furnace, and that the condensed smoke produced the jet-black colour on the surface.[1]

According to D'Hancarville, it was made with lead and what he calls lime of magnesia.[2] Manganese, the black oxide of which might have been conjectured to produce it, is denied by Brongniart to be even traceable in this colour.[3] He supposes that it was a metallic oxide. Vauquelin takes it to be a carbonaceous matter, such as plumbagine or black-lead.[4] The Duc de Luynes asserts it

Jorio (Andrea), "Sul Metodo degli Antichi nel dipingere i Vasi." Extracted from the Bibliotheca Analitica.

[1] Bull. 1837, p. 28.

[2] II., p. 148. He probably meant carbonate of magnesia and black-lead.

[3] Traité, i. pp. 549, 561.

[4] So also Scherer, in Böttiger Vasengemälden, ii. 35.

to be an oxide of iron.[1] M. Gerhard [2] supposes that the warm tone is due to a colour laid on the body of the vase before it was baked; but its superior colour, like that of the Roman red ware, may be the result of a mechanical polish given by the potter. This black colour assumes several hues, according to the locality, age, and care with which it was burnt in. On the Vulcian vases it has a greenish tone, and where two vases touched one another it is frequently red or orange. On those of Cære and Nola it is jet black, and on the later Campanian ones of an ash or grey colour. Over the whole colouring matter the glaze was spread, the vase was then baked, and the additional colours were laid over the glazing. Dead colours only were used; for the lustrous orange is the natural tone of the clay, enhanced by the glaze. These additional colours, it appears, were also subjected to a firing; but at a much less heat than the glazed ones. The most important and extensively used of these opaque colours is the white, said by Brongniart to be a carbonate of lime or fine clay.[3] According to the Duc de Luynes, it is a white alumina or pipe-clay,[4] while others have discovered in it a mixture of carbonate of lime and oxide of iron,[5] or have produced it synthetically from a white clay and borax. D'Hancarville erroneously conjectures it to be a white lime or lead.[6] Similar to this is the cream-coloured engobe or coating found on the ground of certain vases of the more ancient style, and proved by analysis to be a kind of pipe-clay. The deep red or crimson, sparingly used

[1] Annali, 1832, p. 143.
[2] Berlins Ant. Bildw., s. 146.
[3] Traité, i. p. 564.
[4] Annali, 1832, p. 143.
[5] M. Dorat's analysis gave 8 carb. lime + 2·4 oxide of iron.
[6] D'Hancarville, ii. 150.

on the vases of the oldest style to distinguish certain details, is known to be an oxide of iron ;[1] and the light red is iron in another proportion. The yellow is an ochre. Blue and green, but rarely found, and only on vases of the latest styles, were produced from a base of copper ;[2] gilding was occasionally applied. The part to be gilded was made in bas-relief, of terra-cotta delicately modelled, of white stucco covered with a mordant, and the gold leaf laid on,[3] but not burnished.

Some doubts appear to exist respecting the liquid employed for mixing the colours. Some have supposed that it was water, others, that it was turpentine or oil ; but the first seems the most probable. The colour was easily laid on, and seldom scaled in the furnace.

GLAZE.

The glaze with which these vases were covered is described by M. Brongniart as lustrous (*lustré*), and only one kind was used, the receipt for making which is now lost. It appears to have been composed of one of the principal alkalies, either potash or soda ; but it is so exceedingly thin that it can be analysed only with great difficulty. No lead entered into its composition. It is, however, far inferior in other properties to the modern glazes, for it is permeable by water. It is not, however, decomposed by the same chemical agents.[4] It must have

[1] Annali, 1832, p. 143. Brongniart, Traité, p. 347.

[2] Annali, loc. cit.

[3] Gerhard, Berlins Ant. Bildw. s. 147. Rapp. Volc. not. 164 and foll. Inghirami, Vasi Fittili, i. p. 5.

[4] Brongniart, Traité, i. p. 552. Analyses of the black glaze will be found in the Appendix.

been ground exceedingly fine, and spread over the whole surface of the vase when the colours were perfectly dry. This glaze adheres perfectly to the colours, especially to the black, which it seems to have thoroughly penetrated, and with which it scales off in flakes ; but many vases show how imperfectly it adheres to the paste.

The vases were first baked, and subsequently painted and glazed, because the glaze ran best on a surface already baked. As the glaze resembles that of the red Samian ware, it was probably produced in the same manner, either by a polish, or by the use of salt. The colour has often changed while the vase was in the furnace.[1]

FURNACES.

According to D'Hancarville, the vases were baked in a naked furnace (*à cuisson nuè*), but their colour varies when the glaze has received a blow of the fire, passing from black to green, or from green to red, and even yellow. This effect must be distinguished from that produced by the burning of pyres, by which the bodies of the vases were often burnt through, and a leaden, metallic, hue imparted to them.

If naturally, or by accident, any parts remained too pale after the baking, the defect was remedied by rubbing them over with a deep red ochre, which supplied the necessary tone. This is shown by certain vases burnt on

[1] Gargiulo, Cenni, p 29. Jorio, Lettera sul metodo degli antichi nel dipingere i vasi e sulle rappresentanze de' più interessanti del R. Museo. Also, Vasi Greci comunemente chiamati Etruschi, delle lor forme e dipinture, dei nome ed usi loro in generale. Palermo, R. Stamp. 1823, 8vo.

A GREEK POTTERY. (FROM A PAINTED GREEK VASE.)

[Vol. I., p. 249.

funeral pyres, on which the red colour has preserved the outline of the figures, although the varnish has peeled off.[1]

The representations of ancient furnaces, as derived from vases or gems, exhibit them of simple construction, in shape like tall ovens fed by fires from beneath, into which the vases were placed with a long shovel resembling the baker's peel. In front of one depicted on a vase at Munich is seen a Satyr's head, intended to avert the fascination of the evil eye, or of the enchantments,[2] which, according to the popular superstition, might spoil the process of manufacture. On a cup in the Berlin Museum, the vases are seen arranged on steps, probably the secondary process of drying the accessary colours; while on a gem, the subject of which is a potter painting a cup, the vases are placed on the top of the furnace uncovered with any sagger, or shade, to protect them from too much heat. On another gem a potter is seen finishing a vase on the top of a small domed furnace like an enameller's.[3]

A kiln, represented on a vase from Pozzuoli, has a tall chimney, and open furnace below. In some cases the vases appear to have been placed on the flat upper part of the stove. But on one gem the painter, or modeller, is seen finishing a vase, with two sticks placed on a conical object with a semi-elliptical opening, supposed to be a closed furnace, like the enameller's, if, indeed, it is not the sagger or covering for the vase. On the *hydria* at Munich, already mentioned, a seated youth is represented about to place an amphora in the kiln, while several vases, all

[1] Annali 1832, p. 144.

[2] Jahn, l.c. s. 46. Pliny, N. H. xxviii. 2, 4. Homer, Hymni, Caminos, Pollux, vii. 108. Bekker, Anecd. Grec. p. 305. Larcher, Vit. Herodot. lib. vi. 182.

[3] Jahn, l. c. Tav. i. 3, 4.

coloured white, lie ready to be baked. A labourer is attending to the fire. The kilns were heated with charcoal or anthracite; and it is related of the elder Dionysius, tyrant of Syracuse, that being unwilling to trust his unpopular throat to the razor of a barber, he was accustomed to singe his beard with the embers.[1] When the vases were returned from the furnace, the potter appears to have made good the defects of those not absolutely spoiled; and the tone of some parts, especially the feet, was improved by rubbing them over with a red ochre, probably with wool.

No furnaces have been found in Italy or Greece, although indications of a terra-cotta manufactory were discovered at Cales.[2]

[1] Plutarch, Dio. 9.

[2] Gargiulo Cenni, p. 19, 20.

CHAPTER IV.

Glazed vases continued—Rise of the art in Greece—Painting of vases—Earliest style, brown figures — Second period, maroon figures — Development—Earliest black figures—Doric style—Old style, later black figures—Cream-coloured ground and black figures—Red figures—Strong style—Fine style—Florid style — Polychrome vases — Decadence — Mode of treatment—Progress of painting.

HAVING thus detailed the few technical notices which can be collected respecting the mode of manufacturing glazed Grecian vases, we will now proceed to consider them with regard to their style of art, as displayed in their painting and ornaments.

The first traces of Grecian art and refinement appeared upon the coast of Asia Minor. The Greeks, there placed in contact with the old and magnificent monarchies of Asia, became imbued with the love of luxuries unknown to those of their race who inhabited the bleaker shores of the Peloponnese. In the Iliad, which presents a glowing picture of early civilisation, the decorative, as well as the useful, arts of life are frequently described; and amongst them that of the potter is not the least prominent. Thus we find the dances of the vintage compared with the revolutions of the potter's wheel;[1] and the large wine-jar or *pithos* is mentioned, which held the

[1] Iliad, xviii. 600.

whole stock of wine belonging to a household, and which was, in fact, the cellar of the Homeric age.[1] The expression, χάλκεος κέραμος, applied by Homer[2] to the brazen vessel in which the Aloïdes confined Ares, shows that clay was the material usually employed for making large vessels, and that in his time the use of metal for such purposes was rare.

EARLIEST STYLE.

It is supposed that originally vases were uncoloured, that they were subsequently painted black, and that afterwards, when the arts arose, they were ornamented with figures. The last sort of vases are supposed to have been used by the richer classes, and the black ones by poor people. Vases of plain black glaze, placed in the sepulchres, were called *Libyes*.[3]

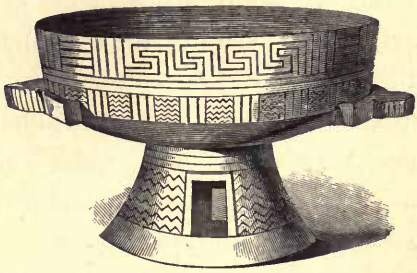
No. 120.—Diota of the earliest style.

The first attempts at art would be plain bands or zones disposed round the axis of the vase. These bands or friezes were subsequently enriched and diversified by the introduction of the forms of flowers, animals, and insects, drawn with the childish simplicity of early art. Thus on some the scarabæus is beheld of gigantic proportions, soaring

[1] Iliad, ix. 405. Ibid. ix. 469.
[2] Ibid. v. 387.
[3] Millingen, Vases Grecs, Introd. p. iv. Hesychius voce Λιβυες.

above a diminutive stag, and a herd of puny lions are placed in a row, under another row of gigantic goats.[1] Some vases, with white ornaments of mæanders, lines, &c., upon a black ground, much resemble those found in the sepulchres of the early Peruvians,[2] and may perhaps be regarded as displaying the first attempts at decoration; but as the art of making vases was practised at the same time as that of inlaying and chasing, it is probable that the invention of a glaze and the introduction of ornament were simultaneous.

Near the ancient sites of Tantalis on Mount Sipylus, the tomb of Agamemnon at Mycenæ, that of Achilles in the Troad,[3] in the old sepulchres under the Acropolis at Athens, at Delphi, and in the islands of Rhodes, Milo, the ancient Melos, and Santerino,[4] the ancient Thera, a kind of pottery has been discovered, which has every appearance of being the earliest painted ware manufactured by the Greeks.[5] It is composed of a fine light red paste, covered with a thin siliceous glaze, and having ornaments painted on it in red, brown, or dark black lines, which have also been burnt into the body of the vase.[1] Such decorations



No. 121.—Cylix of the earliest style.

[1] See Duc de Luynes, Annali, 1830, p. 242.

[2] Vases de Lamberg. II. xlviii. 42—3.

[3] Burgon, Trans. Roy. Soc. of Liter., vol. ii. p. 258; Stackelberg die Graeber der Hellenen, fo., Berlin, 1837, Taf. ix.; M. Brongniart, Mus. Cer., Pl. xiii.

[4] Gerhard, in Annali, 1837, p. 134; Bulletino, 1829, p. 126; Ann., 1841, 10; Morgenblatt, 1835, s. 698.

are the earliest which the vase painters adopted after they had discovered the art of covering the whole surface with a glaze. They bear great similarity to the decorations of the early Greek architecture, as exhibited in the sepulchres of the Phrygian kings,[1] and the facings of the tomb of Agamemnon,[2] works which some regard as the remains of Pelasgic architecture. They consist of hatched lines, annular lines or bands passing round the body of the vase, series of concentric circles, spiral lines, mæanders, chequers, zigzags or vandykes, and objects resembling a primitive kind of wheel, with four spokes.[3] No human figures are depicted on any of these vases, but animal forms are found in the rudest and most primitive style of art, distinguished by the extreme stiffness of their attitude, the length of their proportions, and the absence of all anatomical detail. These animals are the horse,[4] the goat,[5] swine,[6] storks, waterfowl, and dolphins.[7] They are either disposed in compartments, like metopes, but separated by diglyphs instead of triglyphs, or else in continuous bands or friezes, each being several times repeated. Besides these, some few objects of an anomalous character are represented, such as wheels[8] of chariots, objects resembling the *tumboi* or mounds placed over the dead, stars,[9] and other objects.[10] Comparatively few of these vases are known ; but the shapes differ considerably

[1] Steuart, Ancient Monuments, fo. Lond. 1842.

[2] Expédition Scientifique au Morée, fol. 1843, Pl. lxx. ; Gell, Itinerary, 4to, Lond. 1810, Pl. vii. p. 28 ; Dodwell, vol. ii. p. 232.

[3] Vase Room, Nos. 2507—70.

[4] Ibid. 2531. Two horses with a tripod between them, probably alluding to the course.

[5] Ibid. 2558.

[6] Stackelberg, Die Graeber. Taf. ix.

[7] Vase Room, Nos. 2517–58–56–57.

[8] Ibid. 2514, 2517; Stackelberg, l. c.

[9] Ibid. 2517.

[10] Ibid. 2519—22—25—72.

from those of the latter styles, although they are evidently their prototypes. Several of these vases are amphoræ, sometimes of a large size, and evidently adapted for holding wine at entertainments. Others of this class have twisted handles, like those discovered at Nola. Among those with two handles, many having flat, shallow bodies, sometimes on a tall foot, are of the class of cups destined for *symposia* or entertainments, and are the prototypes of those called *kylikes*, or *skyphi*. Some others of the same shape have a flat cover, surmounted by two modelled figures of horses, and are the first instances of what is probably a kind of pyxis or box, a vase subsequently found in a more elegant shape amidst the sepulchres of Nola and the Basilicata. These have been called, on very slender grounds, *lekanæ* or tureens. Various jugs or *œnochöæ* are found, some with round handles, which evidently ministered the dark, sparkling wine at the festive entertainments, sometimes of proportions truly heroic; as well as smaller vessels of this class of the shape called *olpe*. Other vases in the British Museum are of the shape of the *askos*, or skin to hold liquids.[1]

No. 122.—Œnochöe of the earliest style. B.M., No. 2531.

A vase, figured by Stackelberg, represents a little jug on the top of the cover of a two-handled jar, like some of the vases of later style.

[1] Vase Room, No. 2583.

The collection in the British Museum, perhaps the richest in vases of this class, contains several specimens of very large dimensions, which came from the collections of Lord Elgin, as well as some smaller pieces of this ware, either the ornaments of vases, or else the toys of children. Among them are horses, probably from the covers of the pyxides, parts of chariots,[1] and a Bœotian buckler.[2] Some of the covers are perforated with holes, two on each side, like the Egyptian, by means of which they appear to have been tied on in place of locks. One small vase, having a cover with a tall stud, is a true pyxis, and was undoubtedly of the class used for the toilet. There are no vases of the shape subsequently known as crateres, at this period, that vase being represented by certain large amphoræ.

There is every reason to believe that these vases are of the highest antiquity. Three figured in Stackelberg's work, were found in tombs near the Dipylon gate of the Hiera Hodos, or Sacred Way to Eleusis. Mr. Burgon discovered others in tombs on the south side of the Acropolis, within the precincts of the city, and under circumstances which showed that they had not been touched for centuries. The absence of all human figures, and of all inscriptions, the stiff style of the figures, and their analogies with oriental art, render it probable that some of them may be as old as the heroic ages. None can be more recent than the 7th century B. C.

It has been supposed indeed that they are of Phœnician origin; but none of the emblems found upon them are peculiarly Asiatic. They are primitive Ionic Greek.

[1] Vase Room, No. 2583. [2] Ibid. 2584.

These vases, it is also evident from Herodotus,[1] were used in religious rites.

ARCHAIC GREEK.

The next style has been designated by various names, as Carthaginian, Corinthian, Egyptian, Phœnician, and Doric.[2] It is, however, better to comprise

No. 123.—Two-handled Vase with Lions. From Athens. Brit. Mus. No. 2589.

all these varieties in the general term of Archaic Greek. In antiquity this class of vases immediately succeeds the early Athenian. The ground varies from a pale lemon to a blushing red colour, on which the figures have been drawn with a brush in a brownish black. Some of the earliest vases of this sort resemble the Peruvian in their style of decoration.[3] The tints of the dark figures, which are monochrome, vary however

[1] Herod. v. 88.

[2] For this and the subsequent style, see Mon. I., xxvi—xxvii.

[3] See D'Hancarville, Vases Etrusques, i. Pl. 46; ii. 87.

according to the intensity of the heat to which they have been subjected, being frequently of a maroon red, but occasionally of a lustrous jet black. The colour is not equal in tone throughout, and the figures are spotty. The accessories are coloured in opaque crimson, in those places where an artist in a picture would have laid a shade.[1] The muscles and other details are scratched in. The prevalent type of the design is, ornaments arranged in bands, or friezes, sometimes as many as four or five occurring on one vase, and the rule seems to be to repeat the same group; a practice which reminds us of the stamped friezes of the black Etruscan vases, and the monotonous bands of the early Athenian ones. The animals represented are chiefly lions, panthers, boars, goats, bulls, deer, eagles, swans, ducks, owls, and snakes. From the ideal world the artist has selected the chimæra, gryphon, and sphinx. They are placed in groups of two or three facing each other, or in continuous rows after one another. The field of the scene is literally strewed with flowers of many petals, and with smaller objects resembling stones. A kind of trefoil lotus is often introduced. Such representations belong evidently to the dawn of art, and are derived from oriental sources.[2] It is only on the later

[1] Kramer, Ueber die Herkunft, &c., 8vo, Berlin, 1837, s. 46; Thiersch, Die hellenischen bemalten Vasen, s. 71; Gerhard, Annali, iii. p. 222; Raoul Rochette, Annali, 1847, xix. 236—40; Gerhard, Ueber die Kunst der Phönicier, 4to, Berlin, 1848, s. 17—40; De Witte, Cab. Durand, p. 280; Gerhard, Berlin. Ant. Bilder. s. 155—177; Duc de Luynes, Annali, 1830, p. 242; 1832, p. 243; Bunsen, Annali, 1834, p. 46; Campanari, Intorno i Vasi fittili dipinti, p. 26—42; Gerhard, Rapporto Volcente, p. 14—16; Walz, Heidelb. Jahrbuch, 1845, p. 385; Philologus, Schneidewin, 1846, p. 742, and foll.

[2] Stackelberg, Die Gräber, taf. xiv. 8, 9; Raoul Rochette, Journal des Savans, 1835, p. 214; 1836, p. 246, and foll.; Gerhard, Ueber die Kunst der Phönicier, taf. vii. No. 1, 2; Inghirami, Vasi Fittili, cccii.—viii.

vases of this style that figures of men are intermingled with those of animals.[1]

The transition from the former style to this was not immediate but gradual.[2] An example of a late vase of the former style, probably made at the commencement of the Archaic Greek period, is a large two-handled bowl, found at Athens (cut No. 123). The ground is of a pale fawn, the figures of a light maroon colour. The subject is two lions of large proportions, standing face to face, their tongues lolling out of their mouths, their tails curled between their legs. The area is semé, not with flowers, but with mæanders, chequers, spirals, and other ornaments which appear in the former style. The border above is irregular, consisting of dentals, the egg and tongue ornament, and the wave pattern. The vase is of the earliest style of art, and though others of the so-called Corinthian style have likewise been discovered at Athens, it evidently preceded the introduction of that style. Some vases of the pale stone-coloured clay also exhibit a style of ornament resembling the primitive one, the whole vase being covered with chequers, mæanders, and plain bands or bars. These vases often resemble those of barbarous nations, and the principal shape is a tall *skyphos*, with handles. An example will be seen in cut No. 125, p. 261. A great improvement, and indeed distinction in style, was the use of incised lines cut through the colour to relieve the monochrome.

One remarkable characteristic of these archaic designs

[1] Micali, Storia, xcv.; R. Rochette, Annali, 1847, p. 262.

[2] Some authors, as M. Jahn, Beschreibung d. Vasensammlung zu München, 8vo. Münch., Pref. s. cxlv., have classed both styles together.

is the abundance of flowers, which resemble those scattered over the richly-embroidered robes of figures in the Nimrúd bas-reliefs. It has been supposed that the subjects are

No. 124.—Œnochoë, showing animals and flowers.

borrowed from the rich tapestries and embroideries with which the Asiatic Greeks had become acquainted, and which were adopted by the vase painters with certain modifications. This introduction of floral ornaments on the ground of friezes or mural paintings, was rarely employed either in Egyptian or Assyrian art. But it might have been employed by the *toreutai* or inlayers, who probably enriched the back-grounds of their works on chests and boxes in this manner.

If the vase ornaments were copied from those works, the yellow, the maroon and the brown colours may be

considered to represent different substances. Some writers indeed have suggested that the flowers indicate the earth over which the animals are passing. To bear out such an explanation, we must suppose that the point of sight was almost on the ground; and the Egyptian and Assyrian drawing was certainly distinguished by this absence of an horizon. In this style some discern the absence of grace and richness, and the work of an unskilled hand in a period of high antiquity; others, on the contrary, perceive indications of the feeble treatment of the copyist.[1]

No. 125.—Group of Vases of archaic style, exhibiting the principal shapes.

Certain shapes prevail in this style. One of the most remarkable is the *aryballos*, which is comparatively rare among vases with black figures. We also find the

[1] Kramer, s. 48—49; Gerhard, Berl. ant. Bildwerk. s. 177.

alabastron; and, in place of the usual *œnochoë*, a peculiar kind of jug, supposed by archæologists to be the *olpe*. The deep cup, called the *kantharos*, is absent; but in its place, that to which the term *kothon* has been erroneously applied, the Archaic *pyxis* or Apulian *stamnos*, the *kelebe*, or *crater*, with columnar handles, is seen for the first time. Among the forms are the *amphora*, the *pinax* or platter, as in vases with black figures; a vase shaped like the *kalathos*, the *pyxis*, or box, in which ladies kept their knitting materials, and children their toys, and the supposed *lekane* or tureen. The *amphora*, the *askos*, and the *œnochoë* are generally ornamented with human figures, and must consequently have been made at the later period of this style. As some of these shapes are not found in the later styles of pottery, but continued to be made in bronze, it would appear that the fictile art had attained a considerable development at the time of their manufacture. Like the porcelain of China, they seem to have formed the more *recherché* ornaments of the tables of the great and wealthy.[1]

No. 126.—Aryballos, lions and flower.

Several vases of this style have been found at Corinth, in tombs a considerable depth below the soil: others at Athens, Melos, and Corcyra. Most of them have only rows of animal forms, but some *lecythi* found at Athens

[1] Thiersch, Die griech. bemalt. Vasen, s. 71; Gerhard, Rapp. Volc., i. pp. 14—15.

have winged male and female figures, terminating in snakes, supposed to represent Typhœus[1] and Echidna. The most celebrated of these vases is undoubtedly that called the Dodwell Vase,[2] which was discovered in a sepulchre at Mertese, in the vicinity of Corinth. It is a kind of *pyxis* or box. Round the body are two friezes of animals with the field semé with flowers. On the cover is a representation of the hunting of a boar, as will be seen from the

No. 127.—Cover of Vase, with Boar-hunt.

accompanying engraving. The incidents depicted are different from anything recorded of the hunt of the boar of Calydon. The boar has killed the hero Chilon who lies under its feet. Thersandros attacks the animal with a spear in front, while Pakon discharges an arrow at it. Another hero named Andrutas, armed with a shield, hurls a lance. Behind him are three unarmed and

[1] Lenormant and De Witte, Élite iii. xxxi.—xxxii., xxxii. A, xxxii. B.

[2] Now at Munich, Arch. Zeit. 1852, s. 228.

draped figures called Sakis, Andromachos, and Ankatias, besides "the king of men," Agamemnon.[1] From the form of the letters, it has been conjectured that this vase is as old as the L. Olympiad, B.C. 580,[2] or even older; and it may be considered as fixing an epoch for the age of these vases. Those with animal forms were probably much earlier. The letters, in fact, exactly resemble those found on the coins of cities of Magna Græcia; and as the age of these cities is well known, especially that of Sybaris, which was destroyed B.C. 510, and as the style of the figures on the vases resembles that of the figures on the coins, it is probable that the former are at least as old as the latter, if not even earlier. Some other cups in this style, but with less interesting subjects, have been discovered. The subjects of the jugs and *lecythi* are races and combats. To the later period of this style belong the vase in the Hamilton Collection, found at Capua, with the subject of the hunting of the boar of Calydon;[3] another discovered at Nola, on which are represented quadrigæ and warriors;[4] and others, found at Cervetri, having for their subjects Achilles killing Memnon,[5] and incidents of the Troica, of the war against Thebes and the expedition of Theseus.[6] Figures of deities with recurved wings, adaptations from the Aramæan Pantheon, supposed to represent the gods or the giants, are often seen on these vases.[7] Some are also found having sphinxes

[1] Dodwell's Tour, vol. ii. p. 196; Seroux d'Agincourt, Recueil, pl. xxxvi.; Böeckh, Corp. Inscr. Græc. i. n. 7, p. 13; Krämer, Herkunft, s. 51, and foll.

[2] Müller, Handbuch, s. 75. 2; Creuzer, Briefe, s. 123.

[3] D'Hancarville, Antiq., i. pl. 1—4.

[4] Gerhard u. Panofka, Neapels Ant. Bildw. p. 324.

[5] Gerhard, Berlins neuerworbene antike Denkmäler, s. 3, taf. 1.

[6] Jahn, Vasensammlung, s. cxivii.

[7] Gerhard, Berl. ant. Bild. s. 179, 480, s. 184, 541, 542.

and lotus flowers, subjects of Egyptian origin.[1] Laborde has published two remarkable vases of this style, which he considers not to be antique, but later imitations. One, an amphora, has round it a frieze of dolphins, painted blue and red, the area semé with blue flowers, blue and

No. 128.—Animals, from the Wall Paintings of Veii.

red zones, and the egg and tongue ornament ; [2] the other, of a peculiar shape, is ornamented with stars and branches of trees in compartments and zones.[3]

The origin of these vases has been a disputed point ever since their discovery. Some writers, from the appearance of the lotus and other oriental flowers, are inclined to attribute to them an Egyptian origin, whilst others, from the representation of the Egyptian symbol of life, or Astarte,

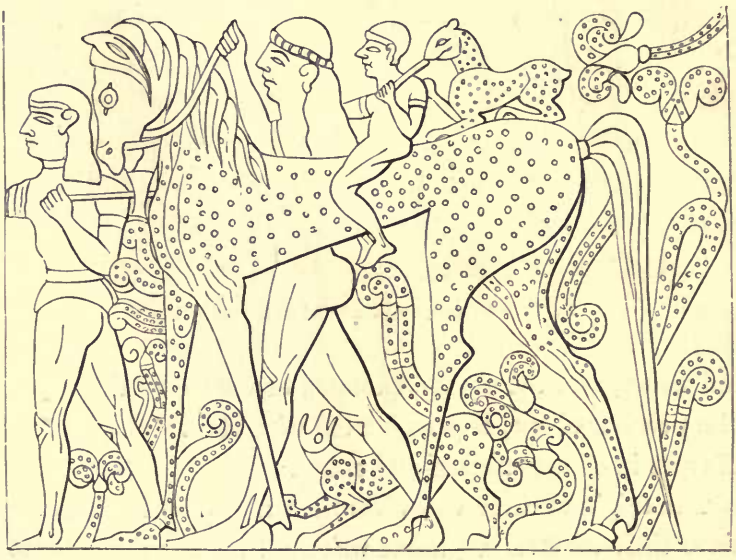
[1] Gerhard, Berl. ant. Bild. s. 193, n. 612.

[2] Vases de Lamberg., ii. pl. xlvii. no. 40.

[3] Ibid. xlvii. no. 41.

on vases from Thera and Cuma, assert that they are imitations of Phœnician works of art. The prevailing opinion, however, is that they are the produce of Corinthian and other Doric potteries.[1] All the principal museums of Europe have vases of this style in their collections, although they are few in number compared to those belonging to the other periods of the ceramic art.

Some of the coloured vases found at Cære probably afford specimens of the earliest attempts to apply coloured figures to the decoration of vases. The body of them is of the usual



No. 129.—Men and Animals, from the Wall Paintings at Veii.

brown paste, resembling the black Estruscan ware, with a slight glaze or polish on its surface, on which the figures have been traced,[2] or painted in fresco, in white, red and

[1] Ann. 1847, xix. p. 237.

[2] See Micali, Mon. Ined., iv. v.

blue colours. The treatment of the figures is more Egyptian than that of the so-called Egyptian style, resembling the reliefs on the Etruscan vases, and the wall paintings of the Etruscan sepulchres. Some of the subjects have no particular story connected with them, but consist of chariots, warriors, marine monsters, and other animals; although among them is found a representation of Theseus killing the Minotaur, an Attic myth, which it is difficult to conceive could have exercised the skill of an Etruscan artist.[1]

Besides Greece and the Isles, the sepulchres of Italy have produced many vases of this style, which of course are only found in those of the older cities. The Necropolis of Vulci, and that of Cervetri or Cære, in Northern Italy, have produced the greatest quantity; but some have also been found in the tombs of Cumæ.

There is a considerable difference of style observable in the vases of this yellow ware which come from different localities. Those from Corinth have figures of small size, but rigidly drawn, while the area is completely filled with flowers, and modelled heads or other ornaments are often introduced into the body of the vase. Those from Vulci have figures of larger size, more coarsely drawn, while those from Nola and Southern Italy, supposed by some to be imitations of the earlier vases, have small figures drawn with much precision and softness, and of a more developed style of art. The style of the human figures on these vases, the length of hair, the massive limbs, and the general attitudes resemble Hellenic art, as developed

[1] Micali, Mon. Ined., iv.

in the frieze of the Harpy tomb, the bas relief of the Villa Albani, the old Selinuntine metopes, and the incised coins of Caulonia and Poseidonia. Although the inscriptions belong to the Doric alphabet, no further light is thrown by them on the age of these vases.[1]

Many of a modified style of art have also been discovered in the cemeteries of Nola, and some in Sicily. One of the most remarkable is a vase of the shape called *holmos*, probably a *crater*, found in 1835, at Cervetri. It is ornamented with friezes of animals, the hunt of the boar of Calydon, the monomachia of Achilles and Memnon, and the contest for the body of Patroclus,[2]—a subject also found on a jug of the same class in the British Museum.[3] Another remarkable *amphora* of this ware of the very earliest style is in the British Museum. It is from Mr Blayd's collection, and was obtained at Cività Vecchia. The clay is of a pale red ; but the body is covered with a coating of a pale cream colour. On it are seven friezes painted in maroon, two round the neck and five round the body of the vase. These are decorated with representations of quails or rock partridges, combats of warriors, lions devouring bulls, and centaurs. In the linear character of the figures, and the elementary mode of treatment, this vase resembles the early ones from Athens, which have been already described. But the most renowned of all these vases is the cup of the Duc de Luynes, with the subject of Arcesilaus seated in his palace, attended by the different officers of his stores, and watching the weighing of the silphium. Not only the figures, but even the

[1] Jahn, Vasensammlung zu München, s. cxlviii.

[2] Mus. Etr. Vat. xcii. 1, 1 ; xciv. 2.

[3] Cot. Vas. no. 421. R. Rochette, l. c.

balance, have their names.[1] The style of drawing, the angularity of the limbs, the peaked noses, the rigidity of attitude, and the smile playing on the features, connect this vase with those of a later style and mode of treatment.

Many vases of this later style exhibit nearly similar peculiarities, such as the partial or total disappearance of animal friezes, the abandonment of the use of the flowers semé in the field, the greater range of subjects, and above all the appearance of the Attic alphabet and language in the inscriptions,—all co-ordinate with a later style, the rise of Athens in political importance, and the greater development of its export trade. The figures painted on the vases no longer resemble the earliest efforts of Greek art, but rather those of the temples of Pallas Athene, or of Zeus Panhellenicus at Ægina.[2] The cup with Arcesilaus, admitted by all to be imitative, cannot possibly be later than the 3rd century B.C., or Ol. LXXX.

TRANSITIONAL ARCHAIC VASES.

The slow manner in which an art emancipates itself from the conventional thraldom of its origin, is evident from the progress of painted vases. The potter, not content with producing small vases having a pale ground, by degrees introduced a red tint of a pale salmon colour (the rubrica), adopted human figures for his subject in place of the animal forms before employed, and rendered the latter subsidiary to the main design. He still continued

[1] Annali, v. 60; Monumenti, p. 1, xlvii.
[2] Jahn, Vasensammlung, s. cxlix.

to arrange the subjects in zones or friezes; but the drawing is a slight improvement upon that of the cup of Arcesilaus just described. The forms are tall and thin, the muscles angular, the beards and noses long and pointed, the expression of the faces grotesque, the attitudes stiff and conventional. The figures are now quite black, except that the flesh of the females is coloured red or white. The flowers semé have disappeared; but the air is often symbolised by a bird, the water by fishes;[1] whilst flowers, intended sometimes for the hyacinth, springing from the edges of the vase, indicate the earth. The extreme purity of the design, and the unequal manner in which the subjects are treated, have led to the conclusion that the style is imitative, and not original. The subjects are from the older poems, and suffice to mark the taste of the day. They comprise Perseus and the Medusa; Hercules killing the threefold Gorgon; the monomachia of Achilles and Memnon; Ulysses destroying the eye of Polyphemus; the fight for the body of Patroclus, and exercises of the Stadium. These vases are clearly a development of the Corinthian or Egyptian style, and can hardly be allowed to be of Ionic origin,[2] as the yellow vases are of Doric. The prevalent shapes are the tall amphoræ, with cylindrical and not banded handles; two handled vases with a cover, called *pelike;* the jug or *œnochoë;* the circular apple-shaped *lecythus,* or oil-flask; and the long slender bottle called the *alabastron.*

[1] On a vase of this style, representing the hunting of the Calydonian boar, there are on the area three birds, on the exergue three fishes. It is engraved by Micali, Mon. In. tav. xlii.

[2] Thiersch, Die Hellenische bemalten Vasen, s. 79; Monum. dell. Inst. i. 51.

DEATH OF ACHILLES.

[Vol. I., p. 270.

Vases of this kind are fewer in number than those of the preceding and following classes, and are generally accompanied with inscriptions. The principal examples of the style are *hydriæ* and Bacchic amphoræ, and their subjects are derived from the earliest Greek myths,[1] such as the Gigantomachia, Amazonomachia, and the hunt of the boar of Calydon ; from the Heracleid, as the destruction of Geryon and the family of Iole ; from the Achilleid, the lament for Troilus, and the victory of the wrestler Hipposthenes, Ol. xxx., B C. 659, are also found. To these vases M. Gerhard has applied the designation of Tyrrheno-Egyptian. The most remarkable known vases of this class are the Panathenaic amphora discovered by Mr. Burgon, and the amphora discovered by M. François at Chiusi, now at Florence. The inscriptions of both these vases are Attic, and the letters those which were in use till Ol. LXXX., or B. C. 460.[2] The art is Æginetic. The distinction of the sexes shows the school of the painter Eumarus.

The vases of the early style called Doric, are supposed to have been exported from the Doric part of Greece, principally from Corinth ; whilst those with black figures of the Archaic Greek style are regarded as products of the Ionic states, and to have been chiefly procured from Athens. Their age might be conjectured from the representations on them of the Pentathlon, which was introduced into the games of Greece in the 55th Olympiad ; and of the race of youths, which was adopted in the 65th. The 70th Olympiad, or about B.C. 500, was the age in which they were chiefly manufactured.[3]

[1] Kramer, s. 61.

[2] Jahn, Vasensammlung, s. clvii.

[3] Annali, 1834, p. 71—72.

OLD STYLE.

The next class, which after all is only a further improvement, has been called the old style, and is distinguished by the improved tone of the black colour employed; the grounds, figures, and accessories being of a uniform monochrome, varying from a jet black to a blackish green, and rarely of a light brown tint. When imperfectly baked the vase is of a light red colour, and sometimes of an olive green. The faces of the females are white, to indicate superior delicacy of complexion, and the pupils of their eyes, which are more elongated than those of the male figures, are red. The eyes of the men are engraved, and of a form inclining to oval, the pupils circular, as if seen from the front, with two dots; those of the women are generally long and oval-shaped, with red pupils, also circular. The eyes of the women are sometimes made like those of men, especially on those vases on which the women are coloured black upon a white ground.[1] On the François vase, the elbows of the men and women are drawn of a different shape. It has been supposed that the figures are imitations of shadows on a wall; but they may have been copied from inlaid work. They resemble those just described. The forms are rather full and muscular, the noses long, the eyes oblique and in profile, the pupil as if seen in front, the extremities long and not carefully finished, the outlines rigid, the attitudes *à-plomb*, the knees and elbows rectangular, the draperies stiff, and describing perpendicular, angular, and precise

[1] Jahn, Vasensammlung, s. clix.

oval lines. The figures are generally in profile, full faces being very rare.

No. 130.—Scene of Water-drawing from a Hydria.

An attempt at perspective is sometimes made in paintings with black figures. On a *hydria* in the British Museum, the scene of which is the usual one, drawing water at the fountain of Callirhoë, the sacred spring is represented as rising in a building with four Doric columns. Two of them are in front,—for two of the females stand behind, and are partly eclipsed by them,—whilst the other two columns are represented as in the centre of the building, but are really at the back, because the female figures stand before them.[1]

[1] Cat. Vas. No. 481.

Although the vases of this class much resemble the works of the Æginetan school, considerable difference of opinion prevails as to their age; for while by some persons they are considered to be of the period to which at first sight it is usual to refer them, according to others they are imitations in an Archaic style,[1] as is shown by the superiority of their composition and expression, and by some of the details. The markings of the muscles and

No. 131.—Æneas bearing off Anchises.

inner lines of the figures are incised with great care. The figures are depicted upon an orange ground, generally of a very warm tone, being that of the natural colour of the clay heightened by the addition of the *rubrica* or ruddle of Dibutades. White is often introduced to relieve the

[1] Kramer, l. c. s. 79.

monotony of the other colours. It indicates the beard and hair of very old men; the colour of horses, which are often alternately white and black; the emblems of shields; the embroidery of garments, which are sometimes entirely of this colour. The beard and the nipples of male figures, the eyes of women, striking parts of the attire—as fillets, crests of helmets, borders and embroidery of garments, manes and other parts of animals, are coloured of a crimson red.[1] These vases are chiefly amphoræ of the various kinds. *Hydriæ, calpides, œnochoë, olpæ, cylices, crateres,* especially those with columnar handles, which are supposed to be the description of vase called *kelebe,* are found only rarely at Vulci, although they often occur elsewhere. The *lekythos,* also so common in the graves of Greece, and especially at Athens,[2] is rarely found at

No. 132.—Imbrex of the Old Style

Vulci. Some visible differences in style are to be noted; the drawing on the vases with black figures from Nola being of a softer style, while those of Athens are remarkable for ease and carelessness.

[1] See Jahn, Vasensammlung, s. clviii.

[2] Gerhard, Rapp. Volc. p. 20.

AFFECTED OLD STYLE.

The vases of this class discovered at Vulci have been subdivided into the rude Tyrrhenian, chiefly consisting of amphoræ of moderate size, and distinguished like those called Phœnician [1] by the physiognomy of their figures, as the oblique eyes, pointed noses and chins; and, secondly, vases of an extreme antiquity of style, rendered still more evident by the absence of inner markings. It is to this latter class that M. Gerhard refers certain cups, especially those with deep bodies, tall stems, and subjects of small figures dispersed in narrow friezes round the body, as well as those with figures without attributes or an easily intelligible meaning. One of these cups, which bears the name of the potter Nicosthenes, shows what M. Gerhard means by this style, which is clearly only one of the types of Greek art, by no means limited to the soil of Italy.

Some vases of this class are figured by Micali, and are preserved in the Museo Gregoriano and in the British Museum. The naked figures are tall, with thick bodies and small limbs and extremities; the foreheads recede, the noses are long, the beards trim; the draperies are particularly *à-plomb,* with an architectural rigidity; the *chitons,* or inner drapery, sack-like; and the *peploi,* or upper garments, which perhaps represent the *ampechonion,* fall in flat plaits. These are studded with stars and other embroideries, and display analogies with Assyrian and Aramaic art. The subjects, from the absence of typical points, are not capable of being divined.[2] These vases

[1] Gerhard, Rapp. Volc. p. 22; Berlin. Ant. Bildw. p. 201, no. 634; Micali, Storia, tav. lxxv. lxxviii.

[2] Mus. Etr., p. ii. xxx.

must be classed amongst the oldest found at Vulci. The figures on them very much resemble in style the bronze idols and mural paintings of the Etruscans, and are clearly of a very old period, since a diligent and mechanical carefulness in the finish is by no means incompatible with the earliest development of art. The affected style, and the coarse style, in which the figures have no inner markings, are considered by M. Bunsen as belonging to this school.[1]

Some inquirers have regarded these vases as the products of a school not Hellenic, from the difference of their colour and glaze, the peculiar shape of the amphoræ to which they are almost limited, the appearance of winged figures and monstrous animals, the absence of inscriptions and distinctive emblems, and the abnormal treatment of the few Hellenic myths which can be recognised amidst their unintelligible subjects and compositions.[2] They are, however, distinct from other vases with black figures, proved to be of Italian fabric, being in all respects superior to them, and are evidently the product of some Hellenic pottery. They have been principally found at Vulci.

It is not to be supposed that the art of vase painting boldly leapt from one style to another. On the contrary, the changes were of a gradual nature, and the transitions almost imperceptible, though easily seen now, when the products of centuries of art are before us. Many, for example, of the vases with black figures have either red figures disposed on some portions of them,[3] or the acces-

[1] An. 1834, p. 74.

[2] Jahn, Vasensammlung, s. clxxii., clxxiii.; Micali, Storia, tav. 77; Gerhard, Auser. Vasen. 117, 118, 3, 4; Micali, Mon. In. 47, 4, 5, 6.

[3] Brondstedt, Trans. R. Soc., Lit. ii. p. 133; Stackelberg, Die Gräber. Duc de Luynes, Ann. 1832, p. 145; Kramer, s. 80; Panofka. Mus. Bartoli, p. 10.

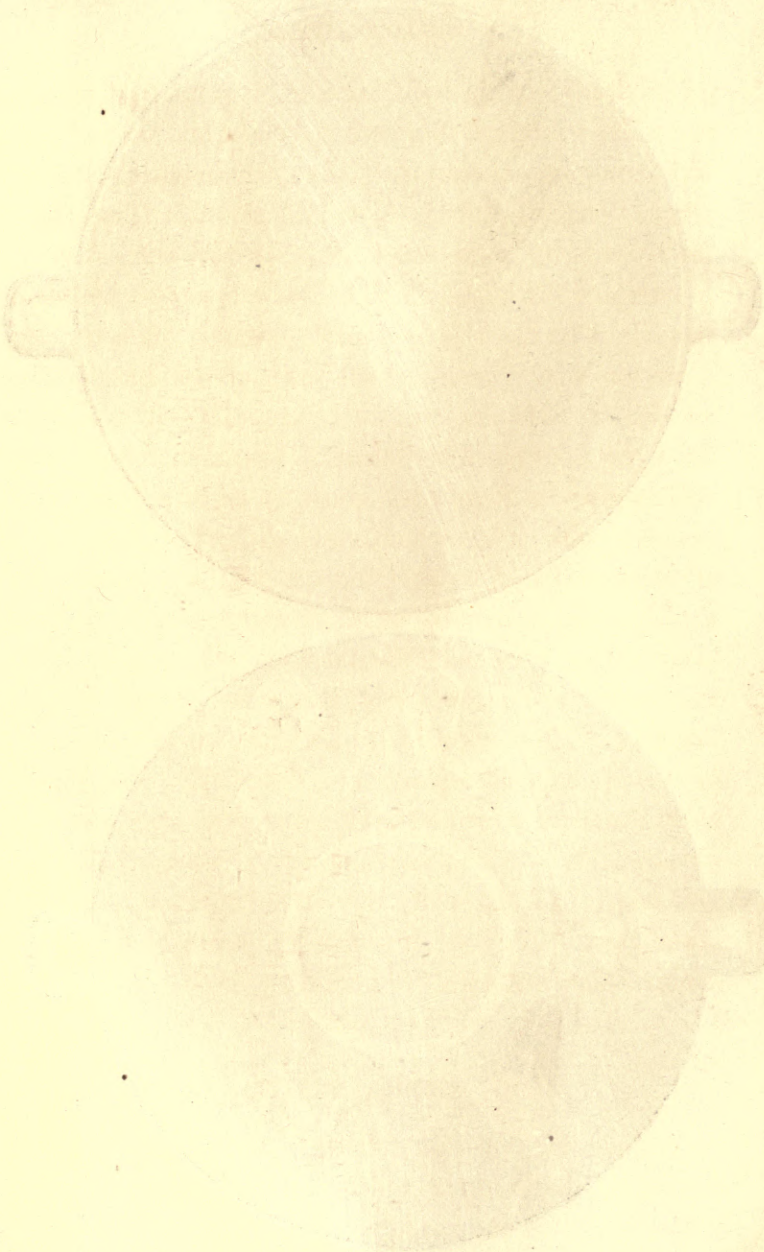
sories are treated in red upon a black ground ; from which it has been inferred that both the black and the red figures were contemporaneous, and that the ancient styles were conventionally retained till a late period. Generally the inscriptions on these vases are of a very early form, and previous to the introduction of the long vowels and double letters. The black figures were, however, often continued later, for they appear on the vases of the Basilicata and on the Panathenaic vases of Cyrene. The attitudes of the figures are hard and rude. Contemporaneous with, and similar to these, are certain vases with black figures upon a white or cream-coloured ground. On these the effect is produced by covering the red back-grounds with a white coat, or engobe, as M. Brongniart calls it, of pipe-clay.[1] They were made by the same process as the others, the coating or engobe being subsequently added, and then polished. These vases are a development or combination of the Arcesilaus cup already described. On some of them the figures are painted with great care and finish, on others in a more hasty manner. Vases of all shapes are found in this style, but they are always of small dimensions. They are found in Italy and Sicily, and are contemporaneous with the preceding.[2]

STRONG STYLE.

As long as the vase painters continued to copy the stiff and hieratic forms, which carry back the imagination to the school of the Dædalids, the black figure was suffi-

[1] See for vases of this style, Gerhard, Auswahl., vi. liv.

[2] Jahn, Vasensammlung, s. clxxiii.



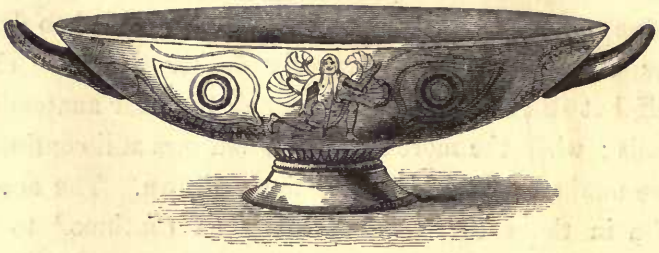
REVELS OF ANACREON (CYLIX, VULCI).

[Vol. I., p. 279.

cient. The careful mapping out of the hair and of the muscles, the decorations and all the details of shadow in painting and of unequal surface in sculpture, were more easily expressed by this method. But it is evident that these stiff lines were quite inadequate to express those softer contours, which melted, as it were, into one another and which marked the more refined grace and freedom of the rapidly advancing schools of sculpture and painting. By changing the colour of the figures to the lucid red or orange of the back-ground, the artist was enabled to draw lines of a tone or tint scarcely darker than the clay itself, but still sufficient to express all the finer anatomical details; while the more important outlines still continued to be marked with a black line finely drawn. The accessories in the earlier vases of this class continue [1] to be crimson. The style is essentially the same, the forms precise, the eyes in profile, the attitudes rather rigid, the draperies rectilinear. Inscriptions rarely occur. The shapes of the vases themselves are nearly identical with those of vases with black figures. Technically, the change was produced by tracing the figures on the clay with a fine point, and then working in the whole ground in black. The inner markings and lines representing the hair, which in the other style were incised, in this are traced with a pencil in lines of a light-brown sienna colour, which in some instances are perceptible only in the strongest light. The outline of the figures is always surrounded with a thicker line of the black glaze, about one-eighth of an inch broad. It has been supposed that

[1] Kramer, s. 97—101.

the back-ground was painted in by an ordinary workman. Some specimens exist in which it has never been laid on. The artists seem to have worked from slight sketches, and according to their individual feelings and ideas; and as there are hardly two vases exactly alike, it is evident that no system of copying was adopted. The accessories, such as the fillets of the hair, are crimson on the earlier, and white in the later specimens.



No. 133.—Cylix, with Gorgon and eyes.

The figures, on the earliest vases of this style, so closely resemble the black figures, that some have supposed that the two styles co-existed, which indeed appears to be the case in some examples. Some of the vase-painters, indeed, as Pheidippos and Epictetus, painted in both styles. The early painters of the red vases endeavoured to imitate as much as possible the drawings of vases with black figures. On cups with black figures the large eyes are often painted, and then, by the force of imitation, are repeated on cups with red figures.[1] The general contour of form is rather slender, but not so much so as that observed in the school of Lysippus. The foreheads are low, the noses prominent,

[1] Jahn, Vasensammlung, s. clxxvi.

the eyes long, the chins sharp, the legs short and thick, and the folds of the garments stiff and rectilinear.[1] The female figures are not distinguished in this style either by their colour, or by the shape of their eyes, in both which respects they are the same as the men, but by their

No. 134.—Interior of a Cylix, Peleus and Thetis. From Vulci.

costume and form. The white hair of old men is indicated by white lines on the black ground, fair hair by brown lines on a red ground, white curly hair by raised little knobs, which recall the *bostruchoi* or clustering locks. The figures are generally small, but some of grandiose proportions occur even in this style,[2] which is called by some

[1] Gerhard, Rapp. Volc. p. 28.

[2] Jahn, Vasensammlung, s. clxxxii.

writers the "strong style," as it still possesses strength and continuity of outline, unimpassioned countenances, the expression being conveyed by the attitudes, while the treatment of the limbs[2] connects the finest work of this sort with the Dædalian school. The age of these vases is placed between the L. and LXXX. Olympiads. Recent discoveries have shown that vases of this style are as old as the Parthenon, destroyed by the Persians, Ol. LXXV., B.C. 480, and certainly prior to the age of Pheidias.[3] The vases with the historical subjects of Alcæus, Ol. XLII., B.C. 612; Anacreon, Ol. LV., B.C. 560; and Crœsus, Ol. LVIII., B.C. 548, are in this style.[4] The alphabet resembles that which appears in the Athenian inscriptions of Ol. LXXXVI., B.C. 436, but the language is both Attic and Doric.[5]

The drawing on the vases found at Vulci resembled in its general peculiarities that of the vases of Greece and Nola; the figures are in the purest Greek style, and are drawn upon the flat portions of the *cylices* and cups, and on the convex portions of other vases. The principal outlines are finished with wonderful spirit and truth, while in some parts and details, especially in the extremities, great carelessness is visible. The general effect is much improved, not only by the fineness of the clay, which in the vases of the earliest and best period is of a bright orange red, but also by the brilliancy of the black and greenish-black glaze. The ornaments, which are of larger size than on the black vases, are of the same red

[1] Kramer, s. 101—102.

[2] Thiersch, Die griechsch. bemalt. Vasen, s. 81; Rossi in Millingen, Vases de Coghill, p. viii.

[3] Jahn, Vasensammlung, s. clxxiv. clxxv.; Allg. Monatsschr, 1852, p. 356.

[4] Jahn, l. c. s. clxxxviii.

[5] Jahn, l. c. s. clxxxvii.

BIRTH OF ATHENE (PELICE, VULCI).

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colour, and the accessories are rarely inserted in white, or, on the vases of the earliest period, in crimson.

FINE STYLE.

A further development of this style, and the highest point to which the art attained, is the fabric called the "fine style." In this the figures are still red, and the black grounds are occasionally very dark and lustrous.[2] The ornaments are in white, and so are the letters. The figures have lost that hardness which at first characterised them; the eyes are no longer represented oblique and in profile; the extremities are finished with greater care, the chin and nose are more rounded, and have lost the extreme elongation of the earlier school.[3] The limbs are fuller and thicker, the faces noble, the hair of the head and beard treated with greater breadth and mass, as in the style of the painter Zeuxis, who gave more flesh to his figures, in order to make them appear of greater breadth and more grandiose, adopting the ideas of Homer, who represents even his females of large proportions.[4]

The great charm of these designs is the beauty of the composition, and the more perfect proportion of the figures. The head is an oval, three-quarters of which are comprised, from the chin to the ear, thus affording a guide to its proportions, which are far superior to those of the previous figures. The disproportionate shape of the limbs

[1] Gerhard, Rapp. Volc. p. 26—28.
[2] Gerhard, Rapp. Volc. p. 24.
[3] Kramer, s. 111; Gerhard, neuerw. ant. Denkm., s. 111.
[4] Quintilian, Inst. Or. xii. 10; Kramer, 101.

No. 135.—Departure of Achilles. Vase in the Louvre.

disappears, and the countenance assumes its natural form and expression. The folds of the drapery, too, are freer, and the attitudes have lost their ancient rigidity. It is the outgrowth of the life and freedom of an ideal proportion, united with careful composition.[1] The figures are generally large, and arranged in groups of two or three on each side, occupying about two-thirds of the height of the vase. Some exceptions, however, occur, such as a single small figure on the neck of a *stamnos* in the Berlin Museum.[2] One side of the vase, which appears to have been intended to stand against a wall, or at all events not to be so prominently seen as the other, is not finished with the same care. Figures in full face are less uncommon than on the earlier vases. The age of these vases is fixed by the appearance of the long vowels, the changed form of the aspirate, and the presence of the double or aspirated letters, introduced into the public acts after the archonship of Euclid, Olympiad XCIV., B.C. 403. The change of costume agrees with these criteria, as the Carian instead of the Corinthian helmet, and the Argolic for the Bœotian buckler. From the composition of the designs on this and on the former class of vases being superior to the drawing, it has been conjectured that they are copies from the works of the first masters of antiquity. As scarcely any two are alike, it has been supposed that they are sketches made from memory, adapted to the convex surfaces on which they were delineated, and on which it was exceedingly difficult to draw. And as the vase painters considered themselves artists—although their profession never attained a high position in the history of

[1] Kramer, s. 104—5.

[2] Berl. Ant. Bild., 1651.

art—they departed considerably from the originals from which they drew their inspiration.[1] The varnish is excellent in tone and colour, and the red accessories throughout are replaced by white used with discretion.

The principal shapes in this style are the *hydria* with a globular body, or *kalpis;* the *amphora* with elongated egg-shaped body and tall neck, and having either flat banded handles, or else those with a double twist; the *diota,* or supposed *pelike;* the cup with two horizontal handles, the supposed *skyphos;* the jug with round mouth, or *olpe;* the oil-jug, or *lecythus;* the vase with circular body, or *aryballos;* the shallow cup on a tall stem, or *cylix;* the elegant cup with a cover, or supposed *lekane*—the *hydria,* the *kyathos,* the *karkhesion,* or cup with spiral handles; the *pinax,* or dish with a tall foot; the *diota* or *stamnos;* the *crater* with large open mouth; a *campana* of the Neapolitan antiquaries, the supposed *oxybapha;* some *rhyta,* or drinking cups; and others in the shape of heads.[2]

An *œnochoë,* in the British Museum, may be taken as an illustration of the vases of this style. The subject depicted on it is the Hyperborean Apollo riding upon a gryphon. The crown of the god, and the berries of the laurel are gilded, which mode of ornament occurs very rarely upon the vases of Vulci. This vase was formerly in the Canino collection. It may be classed with the latest vases of the fine style, much resembling in its art the large craters or *oxybapha* found in the tombs of Apulia. A still finer specimen of this style, excessively grandiose

[1] Cf. Millingen, Vases de Coghill, preface, p. xii.

[2] Gerhard, Rapp. Vul., p. 25—6; Kramer, s. 116—129.

in its treatment, is the Nolan amphora with the subject of the poet Musæus, with a female named Meletosa, and the muse Terpsichore. Sicily has also produced many vases of this style.

The proportions of the figures, the style of the draperies, the pose of the figures, and their arrangement in composition, bear great resemblance to the sculptures of the Parthenon, to those of the Temple of Phigaleia, the balustrade of the temple of Victory, and other works acknowledged to be of the finest period of Greek art. All that

No. 136.—Last night of Troy—Æneas—Cassandra. Vase in the Museum at Naples.

is told of the style of painting of Polygnotus, Parrhasius, and Zeuxis, may be traced in the designs of these vases ;[1] while the later ones, in the isolation of the figures upon

[1] Cf. Neapel. ant. Bildw., tom. viii. s. 369 ; Millingen, Anc. Uned. Mon., pl. xx. xxiv.; Vas. de Luc. Bonaparte, livr. i. no. 542, 543.

large plain surfaces, and the elongation of forms, approach the known canon of Lysippus, and blend into the immediately subsequent style, which just preceded the final decadence of the art of painting vases.

The subjects on this class of vases are nearly the same as those of the so-called strong style, but perhaps a greater proportion is derived from the Dionysiaca. Among them, however, are found incidents from the Gigantomachia, the Perseid, the exploits of Bacchus and Hercules, the Theseid, from the Iliad and Odyssey, and a few from the tragedians, together with triclinia and athletic scenes.

The numerous vases of this style found at St. Agata dei Goti has given the name of this site to the style. It is the next advance in art towards that exhibited in the still later sepulchres of Apulia. In all these styles there is much negligence of execution. Heads and limbs of figures often intrude on the panels of ornaments, an instance of which occurs in a vase of late style representing a singular scene. In this the feet of one of the figures are so intermingled with the ornament below, as scarcely to be distinguished from it.[1]

FLORID STYLE.

It is by no means necessary to suppose that one style of fabric ceased immediately on the introduction of another and improved one; on the contrary, it probably continued till so entirely superseded that the fabric

[1] Cab. Pourt. xxii.

No. 125.—Last Night of Troy. Vase in the Museum at Naples.

became obsolete. Hence the transition from the "fine" style of the earlier vases to a subsequent one, which may be termed *florid*—analogous to the state of art in the time of Pyrrhus. The most striking examples of this style have been found in Apulia, at Ruvo and Athens. The figures are neither so rigid as in the "strong," nor so full and fleshy as in the "fine" style, but intermediate, being tall and graceful with small heads, like the canon of Lysippus.[1] The finish of the hair, which is produced by thin lines, is most careful and minute; the attitudes are graceful and breathe an air of refinement and voluptuousness amounting to affectation. A predilection for rounded forms is most marked. The figures are richly clad with head-gear, and embroidered dresses, the folds of which are sketched in with the greatest freedom. The ornaments are large arabesques abundantly used; while numerous objects are introduced into the field to show where the scene took place. A kind of perspective here first appears, groups being arranged in rows. The ground is indicated by stones or small plants. The glaze is pale and white; blue, green, yellow, red, and gilding appear in the accessories. The most remarkable specimen of this class is the Hamilton vase, with the subject of the Rape of the Leucippides. Many magnificent vases of the same class are found, consisting of large *craters*, *amphoræ*, and *hydriæ*. Among the smaller ones are an exquisite *lecythus* formerly in Mr. Rogers's collection, and another in the British Museum, both having allegorical subjects.[2]

On these vases gold is introduced as an accessory in

[1] Kramer, s. 129. Calls this "reicher styl."

[2] Kramer, s. 129—131.

the more important parts. On a little vase found at Athens, having on it the allegorical subject of Plutus and Chrysos, a tripod, the wings of the horses, some collars and other parts are gilded.[1] On another found at Ruvo, representing the Judgment of Paris, the wings of the Erotes, the collars and bracelets of the goddesses, and the caduceus of Hermes are gilded. The personal ornaments of female figures[2] are ordinarily so adorned on the best of them ; and on others, very appropriately, the apples of the Hesperides.[3]

One of the distinguishing marks of this style, which cannot be denied to have great merit, is the use of arabesque ornaments on the necks of the vases, consisting of heads of females,[4] often with tresses, or youthful heads with rams' horns[5] rising from a flower, and having on each side architecture and arabesque foliage, often a winged figure of Niké,[6] Aurora, or a bacchante ;[7] or else the perpetual Eros (or Love) lightly trips on the flowers.[8]

POLYCHROME.

It would appear that the polychrome vases which have a fine black glaze on parts, such as the neck, handles, and feet, were contemporary with the preceding. They are principally *lecythi*, but a few *cylices*, *œnochoë*, and *craters* of this style have been found. The whole of the body of the vase is coated with a thin layer of lime (*leucoma*

[1] Bull. 1836, p. 166 ; Lenormant and De Witte, xcvii. ; Stackelberg, taf. xxx.

[2] Cf. for example, the vase of Anesidora.

[3] On the Meidias vase.

[4] G. Auser., i. v. ; D'Hanc. ii. 39 ; Tischb. iv. (ii.) 14.

[5] G. A. ii.

[6] G. A. A. i.

[7] G. A. 6, 7.

[8] G. A. 6, 7. G. M. iii.

tectorium) brought to a remarkably fine surface. Over this has been laid a thin siliceous glaze. On the earliest and most elaborate of these vases the figures are drawn in outline in a fine glazed black and sienna-brown colour.[1] These may be ranked as pencil sketches, and for purity and beauty of outline, are perhaps unrivalled, as may be seen on the fine vase of the Vatican, representing the birth of Bacchus. At a later time, however, the coating and the outlines are more commonly unglazed, and the figures drawn in black or vermilion. So feeble are these pencillings that some have supposed that they were drawn by females; but it appears that they are the first sketches, and were painted over with opaque colours: for traces of these still remain on many, although for the most part they have scaled off through the effects of time. The draperies were coloured blue, purple, vermilion, or green. Gold was sparingly employed. The acroteria of tombs were coloured blue and green.[2] Even shades and half-tones were employed, which appear on monochrome vases of the latest period. In the treatment of the hair, the full faces, the style and attitude, they are like the vases previously described, and the coins of Magna Græcia and Sicily of the same period. The subject is always funereal, generally that incident in the Orestiad, which unfolds the dramas of Æschylus, Sophocles, and Euripides, or Chrysothemis at the tomb of Agamemnon. Hermes conducting a shade to the boat of Charon is not uncommon. Niké, or Victory, warriors, and figures lying upon biers,

[1] Thiersch, Die Hellenisch. Bemalt. Vas., taf. iii. iv.

[2] Semper. Museum of Classical Antiquities, 1851, p. 240; Stackelberg. Die Gräber, s. 37.

are also found; all subjects of funereal import. A remarkable vase of this style found by Mr. Burgon in a tomb near the Piræus, resembles in shape the glass ossuaria of the Romans. It is entirely coated with white, and has round the neck a laurel wreath coloured blue. In it are the ashes of the dead, the obolos or (naulos) for its fare, still adhering to the jaw, and a few gilt terra-cotta ornaments. Outside, modelled in terra-cotta and gilt, are the fore parts of three gryphons, resembling the ornaments called *prokossoi* by Herodotus. It is impossible that these external paintings, as easily erased as a charcoal sketch on a white wall, could have been used on vases intended for the palæstra, the baths, or temples, or for household work. They are evidently the sepulchral *lecythi* which were placed in the tomb or on the breast of the dead, as mentioned by Aristophanes and his scholiasts. Vases of a similar shape are seen in the vase pictures placed in the *kaneon* (κάνεον), or basket, containing the food and fillets offered to the dead, and others probably held the *choæ* (χοαί), or libations of water and oil. Many still retain remains of an alluvial clay, mixed with small fresh-water shells, apparently the deposit of the water which they once held. Such vases are also represented on the steps of tombs on which the *stelé* stood. The consular denarii, which have been found with them in certain tombs, fix their date at B.C. 200. With them must be classed certain *lecythi* moulded in the form of Dionysos, seated in an arbour formed by the vine,[1] in that of panthers, &c., and covered with a coating of white clay, appropriately

[1] Cf. Stackelberg, Gräber, taf. xlix., Cab. Pourtalès, p. 94, no. 28.

coloured with opaque white, pink, and green. They are charming little objects, often well executed. Among the subjects of them are, a boy seated and playing with a dog,[1] a winged Eros seated on a dolphin,[2] Europa seated on the bull crossing the sea, Eros lying under roses,[3] and a boy playing with a goose. But the most remarkable vase of this class is one in the Jena Museum, on which is represented Aphrodite in the shell, attended by Eros, her doves and a swan.[4]

Vases with polychromic figures on orange back-grounds, not coated, are also found. A *hydria*, from Gnathia, had for its subject a seated man, with red *ampechonium* and green tunic, bidding farewell to a female, with a yellow *chiton* and rose-coloured shawl.[5] Another of these polychrome vases, of the shape called *craters*, was found in a sepulchre at Centuripa (Centorbi), in Sicily, in 1835; and Sir Woodbine Parish possesses a magnificent specimen of this class found at Ruvo.[6] The reverse of this style was sometimes adopted, the figures being left black, and the entire ground stopped out in white.[7]

A remarkable *cylix* of this kind has on the inside the subject of the adornment of Pandora, drawn in linear and grandiose proportions, while on the outside, in red figures of the later style of the decadence, are athletes conversing.[8]

Some of these vases belong to the period of the strong

[1] Stackelberg, die Gräber, taf. l.
[2] Jahn. Berichte d. K. S. Gesellschaft d. Wissenschaften, Febr. 1853, s. 14.
[3] Berlin, Ant. Bildw., n. 1685.
[4] Jahn., l. c. s. 15, taf. i. ii.
[5] Arch. Zeit., 1847, s. 190.
[6] Cf. Bull. 1833, p. 5.
[7] D'Hancarville, i. 36.
[8] Bullet., 1849, p. 98, found at Nola. Gerhard, Festgedanken an Winckelman, 4to., Berlin, 1841.

style, exhibiting the same technical peculiarities. Such are a *cylix* in the Campana Collection, having inside the subject of Theseus stretching Procrustes on his bed, in which the curly hair is treated with raised globules; and other *cylices*, with a Bacchante and Satyr, from Vulci and Ruvo.[1]

DECADENCE.

The transition from the florid style to that of the decadence is rapid. The red colour is paler, the glaze often of a dull leaden colour, the ornaments are multiplied, and large in proportion to the subjects. Although the heads and extremities of the figures still retain their slender proportions, the bodies and limbs are large, and present an obesity, such as is seen in the Larths and Lucumons of the Etruscan sarcophagi, and in the mural paintings of Pompeii. The male figures have an androgynous look. The proportions are short. They appear to be copies of paintings of the Rhodian school. The costume is most florid, consisting of richly-embroidered tunics with borders, conical caps,[2] armlets in the shape of serpents, radiated head-dresses, sphendones. The figures are no longer few and detached, but grouped in masses on the large vases, and the composition is essentially pictorial. The females are still draped at the commencement of the style, but at a later period are seen naked, as in the Coian school. White opaque colour is freely introduced for

[1] Jahn, Vasensammlung, s. clxxxiii. It may however be doubted if any vases of the strong style have been found at Ruvo. Generally, these white vases are of the period of the end of the fine or commencement of the florid style.

[2] D'Hancarville, Vases Étrusques, i. 43.

the flesh of the females and children, and even males[1] as well as into the attire;[2] and as the art decays, almost entirely supersedes the previous red colour. The peculiarities of this style have given rise to the conjecture that these vases were an inferior article, hastily executed for sale. They are rarely found in Greece and Northern Italy, but abound in the sepulchres of Southern Italy and Sicily. From their common occurrence in the Terra di Lavoro and the Basilicata, and at St. Agata dei Goti, they are commonly known by the designation of vases of the style of the Basilicata, and have even been supposed to be the production of the semi-civilised population of that country.[3] They have, however, been found at Athens and Berenice, or Bengazi, in the Cyrenaica. The vases of this style at its best period are later than the introduction of the double letters in the Archonship of Euclid, Olympiad XCIV., B.C. 404, and come down to nearly B.C. 200.[4] They differ also in shape from the previous class. The *crater*, or so called *oxybaphon*, is of common occurrence. The Basilicatan amphora is quite a modification of the old form. The *œnochoë* also completely changes its character, the body being either egg-shaped on a foot, or else squab. The *lecythus* has a semi-oval body, and the *cylix* is replaced by the supposed *lepaste* or dish. A kind of open vase, the *kadiskos*, and *pinakes*, or plates, are also found at this period. The subjects likewise exhibit a change in taste and feeling. The greater proportion of them is derived

[1] D'Hancarville, i. pl. 65.

[2] Kramer, s. 133—137.

[3] Cf. Dempster, Etruria Regalis, *passim*; Inghirami. Mon. Etr., s. vi. T. O. 3; Passeri, *passim*; Gori, Museum Etruscum; Caylus, Recueil. t. i., pl. 30—40.

[4] Thiersch., s. 81—82.

from the *thiasos* of Dionysos, and treated with the highest degree of phantasia to which Greek art attained. The Eleusinian story of Triptolemos, the Heracleid, Gigantomachia, Theseid, Odysseid, and Orestiad, the Perseid, the story of Pelops and Œnomaus, that of Œdipus, of Procne and Philomela, together with subjects from the Tragedies, and from the Middle and Low Comedy, are found at the commencement of the decadence; but, as it proceeded, the choice of subjects became restricted to a few, although some, consisting of allegorical representations, were suggested by the philosophical writers, and by the decay of religious feeling. A group, often repeated, is that of a female seated upon a rock, holding a basket, fillet, and bunch of grapes, and approached by a flying figure of Eros, holding similar objects. In other instances, females are represented at musical entertainments; a youth, leaning upon a stick, addresses the principal one, while Eros hovers in the air; or a youth and females hold a bird, supposed to be the *iynx*, in their hands, and represent the meeting of Adonis and Venus. A common subject is Eros holding grapes, and flying alone through the air.

The appearance of ⊢ for the aspirate in the scratched inscriptions, chiefly found upon these vases, shows them to be coeval with the coins of Heraclea. The appearance of an epigram extracted from the Peplos of Aristotle, shows them also to be later than that collection.[1]

Some of the latest in style are certain *craters*, found at Orbitello and Volterra, on which the figures are drawn in

[1] Millingen, Anc. Un. Mon. i. 36; Mus. Borbon., ix. 28; Eustath. Od. A. 1698, 25; Jahn, Vasensammlung, cxxiv. —cxxxiii.

the coarsest manner, with outlines of most exaggerated proportions and childish design.[1] Blue and red accessories, such as draperies, wings, and parts of figures,[2] are introduced, and male figures begin to be coloured like the female.

The frequency of Bacchanalian subjects on the last vases of this class, is by some writers connected with the prevalence of the Bacchanalian rites and worship in Campania, as indicated by a decree of the Senate[3] for their suppression, A. U. C. 546 = B. C. 207. The arts at this period were at the lowest ebb, and the later vases exhibit grotesque figures in barbarian costume, surcharged with elaborated ornaments, and drawn in the coarsest style.

LAST STYLE.

The mode of painting opaque figures in imitation of the red figures of the strong and fine styles has been already described. The process, indeed, is as old as the vases with black figures, and one of the amphoræ of the potter Nicosthenes has a female accompanied by a dog so painted on each side of the neck. White figures re-appear on the vases of the decadence, but the process is then different. The whole of the figure is painted in opaque white on the black ground, and the details expressed by yellow, brown, or light scarlet lines delicately drawn over the white coating.

[1] Cf. Inghirami, Vasi Fittili, cxxvii., cxxx., cxxxi.

[2] See the figure of Eros, D'Hancarville, ii. 35.

[3] Gerhard, Rapp. Volc. p. 101. Annal. 1834, p. 78. Livius, xxxix. 8. Kramer, s. 44, 136-7. Böttiger, Excurs über die italisch-grechische Bacchanalien-feier, in his Ideen zur Archäologie der Mahlerei, p. 173, u. foll.

The last vases of this kind are those entirely glazed black, with opaque polychrome or white figures. Their paste is paler than that of the vases of the later Apulian style, their glaze inferior, and of a more leaden hue.[1] The drawing is more carefully executed than that of the last class, but is feeble in conception, and in the worst taste, consisting of female heads rising out of scrolls of foliage, wreaths of myrtle, laurel, or ivy, tied with fillets, to which are occasionally suspended the masks of the comic or tragic drama, heads of Aphrodite, and her dove. One, however, in Mr. Blayd's collection, has the subject of a youthful hero, or hunter, executed in very good style. The monotony of the white figures was relieved by drawing the details upon them in lines of a light yellowish brown. Some of these vases are still to be considered of a certain merit as regards their execution ; but the style rapidly decays, and in some specimens made when the Romans were masters of Campania, such as the *phialæ*, bearing the Roman inscriptions Heri pocolom, Volcani pocolom,[2] Belonai and Acetiai pocolom, Saiiturni pocolom, Salutis pocolom, Lavernæ pocolom, the colour is coarsely laid on, and the art of the very worst taste.

At different periods, the Etruscans and other races in Italy attempted to produce vases similar to those of the best Greek style, but they never succeeded. Their process, indeed, was like that of the decadence. For the vases with black figures, the maker covered the whole vase with a paint of ashy-grey or black colour, over which he threw a very imperfect glaze. The parts required for the black

[1] The finest collection of this style of vases is said to be that of the Mus. Borbon.
[2] G. T. C. viii. V. L. I. p. 34, No. xiv.

figures of the subject were then traced out, and the painter covered the rest of the original black ground with an opaque red, apparently produced from triturated fragments of Greek vases, or else from clay. The vases with red figures were produced by colouring the figures in opaque red paint, and cutting lines through for the muscles and details to the glaze beneath, in imitation of the black lines. The designs on some vases of this style, however, have been executed by paring through a black glaze to the body of the paste of the vase. Many are executed in the Greek manner, and are distinguishable only by the paleness of the clay, and by their subjects. Vases prepared in the manner just described, have, however, been found in the excavations at Corinth. That these vases ceased to be made during the later days of the Roman republic is evident from the fact of none having as yet been found in Herculaneum, Pompeii, or Stabiæ, cities in Southern Italy pre-eminently Roman; while numerous examples have been discovered in the towns of Capua, Nola, and other sites, superior in many respects to those found in the isles of Greece.[1]

When chased vases of gold and silver came into use, and almost superseded painted ones, the potters could no longer afford to employ skilful artists, and only manufactured pieces of a small size, which bear evident marks of the influence of the metallic upon the fictile vases. The latter, as well as their ornaments, were now generally made in a mould; the bodies were reeded, and moulded ornaments, either from a die or modelled, consisting of subjects in bas-relief, *emblemata*, were placed below the handles of

[1] D'Hancarville, ii. p. 92, 94.

jugs, along the rims of cups, and inside the *phialæ*, or saucers. The upper parts of the *askidia*, or little oil-feeders (or perhaps *lecythi*), are also ornamented with subjects in medallions above, of various kinds, some being taken from foreign myths. On a *phiale* of the best moulded style is a frieze of very spirited treatment, representing Athene, Ares, Hercules, and Artemis, each in a quadriga, driven at full speed. At the bottom of another is the fac-simile of a Syracusan medallion, not older than the younger Dionysius.

ARRANGEMENT OF FIGURES.

The manner in which the animal figures are arranged on the vases differs considerably according to their styles. On the early fawn-coloured ones, the figures are small in proportion to the size of the vase, and are disposed in rows, facing one way, which are repeated like an ornament. On the yellow vases the figures, although of a larger size, still form continuous friezes; but they either face different ways, or are arranged in groups of threes or fives, facing each other. The human figures either all face the same way, or are arranged, as in friezes or pediments, in two files, facing the centre, where the principal action takes place. The accessories, such as flowers, occupy the whole field. As the technical details improve on the earliest vases with Greek figures, these accessories are omitted; but a peculiar floral ornament, the prototype of that called *helix*, the antefixal ornament, or *palmette*, appears at the handle. On the oldest *cylices*, or cups, the figures are small, and arranged in friezes round the outside, having sometimes only one or two figures on each

side of the handles, whilst at other times they are richly filled with them. Inside of the cup is a medallion, consisting of a single subject, and often of only one figure. The external subjects resemble, and are perhaps copied, from those on the *pronaos* and *posticum* of a temple. On the earlier amphoræ, the single, double, and triple figures suggest that the composition was borrowed from metopes, a practice which broke up the subject into particular incidents, and attracted the spectator's admiration to the details of art, and to the excellence of separate parts. Many of the subjects of the Tyrrhenian *amphoræ* and *hydriæ* resemble those of mural paintings and sculptured pediments. In proportion, however, as the arts improved, the number of figures was diminished, while they became larger in their proportions, and treated with more care. On the cups, the number of figures on each side rarely exceeded three, and the same quantity is usually found on the amphoræ. On the *œnochoë* the number is one, two, or three. When there are three or more figures, their attitudes nearly correspond, and sometimes both on the obverse and reverse. The *hydria* has often several figures on the front of the body, while on the flat part, or chest, is a smaller frieze of figures of very diminished proportions, sometimes amounting to as many as twelve. The back of this sort of vase is plain. On the cup called *kyathis*, the number of figures rarely exceeds three. Single figures occur on the plates. As the ornaments on the earlier cups resemble the bands of friezes which enriched the temples, so on the later ones the form of metopes is preferred. The earlier vases with red figures are also painted in the same style: but on some of the smaller

ones, and especially on those of Nola, the abstraction is rendered still more complete by representing only a single figure, the protagonistic or chief one, upon the side of the vase intended to be most seen, whilst the subordinate figure is depicted upon the reverse. Many of the smaller vases have two figures upon each side, but three figures rarely, if ever, occur. On the principal side the figures are well and carefully drawn, while the haste and rapidity with which they were finished on the other side, shows that they were not intended to be much seen. On all these vases standing attitudes are preferred to sitting ones.[1] On the *craters* of Lucania, and on Apulian vases, which resemble the later style of *amphoræ* and *œnochoë*, the number of figures is often three, or at the most four, but the usual number on the reverse is three. The subjects are generally gymnastic, or taken from scenes of private life. The accessories to these scenes, or the manner in which the locality is indicated, is in the pure taste of the Greeks. For the sea, a few undulating lines, or sometimes the cymatian moulding is adopted; for the air a bird is only rarely introduced. The *gymnasion* is indicated by a *lecythus*, or pair of dumb-bells for leapers (*halteres*), suspended in the area; the school, by a book, a letter, or a lyre; the *gynæcæum*, by a sash, or girdle, or *lecythus*. The halls, or other principal rooms of buildings, are sometimes indicated by a column. The rest of the area is generally vacant, and the mind of the spectator, as in the scenes of a play, is called upon to supply the deficiency. On those vases,

[1] Böttiger, Vasengem., ii. 46, mentions having seen hundreds. Laborde, Vases de Lamberg, ii. p. 45, mentions vases comprising thousands of such figures.

however, on which the later development of style is visible, an important change takes place in the arrangement of the figures. There is an attempt to represent the inequalities of the ground, which are indicated by dotted lines, and by placing the objects on different levels. The figures are placed in rows; lines, similar to those already described, represent the earth on which they are treading; and the enamelled mead is seen profusely strewed with small flowers. The figures most remote from the spectator are sometimes seen in half length. In this style the accessories are occasionally treated in a manner closely resembling the mural paintings at Pompeii and Herculaneum. Rocks, fountains, the labra of baths, trees, architectural mouldings, and floral scrolls, are profusely introduced, and fill up and enrich the whole of the back-ground.

Such is the disposition of the figures on the amphoræ of the later or Basilicatan style, on which they are often piled one above another. On the craters with small side handles (*oxybapha*) of the earlier style, one row of figures occupies about two-thirds of the vase. Round the rim, or mouth, is generally a laurel wreath, while the figures stand on a mæander border. An egg and tongue ornament decorates the bases of the handles.[1] When double rows of figures are introduced, the subjects are separated by a band of the same ornament, and the lips of the vase are enriched with rows of *helices*.[2]

On the craters with columnar handles (*kelebæ*), the subjects are differently arranged. The black ground forms a square picture on which the red figures are

[1] Millingen, Vases de Coghill, pl. xix. [2] Ibid. pl. i.

traced. The termination of the picture is defined by two vertical wreaths of ivy,[1] whilst a horizontal wreath is sometimes painted across the outer rim, or else there is a frieze of interlaced buds across the neck.[2] A frieze of animals in black upon a red ground is frequently painted on the outer rim of the lip, the subject of which is a lion attacking a boar.[3] The foot is often ornamented with the calyx pattern.[4]

On the late vases, with opaque white figures, the treatment is architectural, the objects being treated as the component parts of buildings, or of mural decorations.[5] Faces are represented as looking out of windows; masks, festoons of wreaths, and laurel branches appear, copied from such objects when hanging upon walls. Lastly, the modelled vases are treated in the style of bas-reliefs of the Roman school. They are covered with a fine black glaze, like that of the Nolan vases, and principally come from Sicily and Salonica. Notwithstanding their manifest inferiority to the nobler efforts of Greek art, the display of taste in composition and treatment seen in these sketches has obtained the admiration of all the admirers of the fine arts of antiquity.[6]

The attempts to classify the vases by their place of manufacture have been entirely unsuccessful.[7] The early ones discovered at Santorino, Melos, Athens, and Mycenæ show that one style was then universal in Greece.

[1] Millingen, Vases de Coghill, pl. viii.
[2] Ibid. pl. x.
[3] Ibid. pl. xviii.
[4] Ibid. pl. xxiv.
[5] Cf. vol. ii., xxxii., xlvi.
[6] Winckelman, Kunst Geschichte, iii., c. iv., and Bd. I. Ann. 818, s. 448, u. f. Meyer, Raub. der Cassandra, s. 15. Rossi, in Millingen, V. de Coghill, p. ix. Duc de Luynes, Ann. 1832, p. 144. Kramer, s. 10, u. f.
[7] Kramer, l. c., s. 27, De Witte, Cat. Dur., p. ii.

Vases of the Doric style of Corinth, have also been discovered at Athens, Nola, Vulci, and elsewhere; and the vases with black figures are widely diffused in Greece, Italy, and Sicily. The same is the case with the red vases of the early or hard style, which are abundant both in Greece and Italy. Those of the so-called Nolan style have also been exhumed at Vulci in Magna Græcia, at Tarentum in Sicily, at Athens, Corinth, Solygia, and Berenice. Vases of the grander style, at one time considered Sicilian, have been found in the vicinity of Naples, and in Southern Italy.[1] The florid style is common to Ruvo and Athens; the decadence to Apulia, Athens, Vulci, Italy, Africa,[2] and the Peloponnese. The decaying styles of the Basilicata and of Apulia are difficult to discriminate, and appear also on vases from Greece and Greek settlements out of Italy, as Berenice and Panticapæum. Even the style with outlines on a white ground is extant among the vases of Vulci, Tarentum, the Locri, and Athens.[3]

The monochrome paintings on ancient vases, which exhibit no distinction of sex, cannot be older than Hygiænon, Dinias, and Charmades, who painted with a single colour; but unfortunately the age of these artists is not known.[4] Those which distinguish the sexes, which is the case with nearly all, are later than the time of Eumarus, who first made this distinction.[5] Cimon of Cleonæ, who improved on the works of Eumarus, advanced the art of painting by introducing three-quarter and full faces, by giving expression to the features, by marking the articulations of the limbs, the

[1] Kramer, l. c., s. 29.
[2] Ibid. s. 33.
[3] Ibid. s. 35.
[4] Pliny, xxxv. 8, 34.
[5] Ibid.

veins, and the folds of drapery. His age also is not defined, although some have attempted to place it in Olympiad LXXX. B.C. 460. Those vases, on which forms, especially of females, are seen through the drapery, are later than the school of Polygnotus, or Olympiad XC. B.C. 420. Certain vases, in the figures of which the *ethos*, or moral sentiments and feelings, are thrown into the countenances, are later than Zeuxis of Heraclea, who lived before Olympiad LXXXVIII. 3, B.C. 426; and such as exhibit fineness in the treatment, especially of the hair, mouth and extremities, belong to the school of Parrhasius, Olympiad LXXXIX. 1, B.C. 424, while beauty was the forte of Apelles, the contemporary of Alexander the Great, B.C. 356. Parrhasius painted obscenities. Aristides of Thebes expressed the passions, and was the contemporary of Apelles. Nicomachus[1] was the first who bestowed a bonnet on Ulysses. He was another contemporary of Apelles. The *grylli*, or fanciful combinations, were invented by Anticlides, B.C. 356.

Ardices of Corinth and Telephanes of Sicyon introduced more extensive lines in the tracing of the figures; and Cleophantus filled them up with a flat or monochrome colour, apparently powdered earthenware, or red colour, Olymp. XXX. B.C. 660. Such designs appear on vases of the decadence.[2]

Other criteria have been proposed for determining the age of vases, as the appearance of cars with a single yoke, invented by Clisthenes,[3] instead of the double one used at the time of Sophocles; and of masks, which were first used by Thespis and Æschylus.

[1] D'Hancarville, ii. 110, 112.
[2] Pliny, xxxv. c. 3, s. 5.
[3] Isidor., xviii. 32.

CHAPTER V.

Glazed vases continued—Subjects—Carved wooden and metal vases—Difficulty of the inquiry—Sources—Various hypotheses—Millingen's division of subjects—Panofka's division—Compositions embracing entire myths—François vase—Method—Gigantomachia—Subjects with Zeus—Hera—Athene—Poseidon—Demeter and Kora—Delphic deities, Apollo—Artemis—Hephaistos—Ares—Aphrodite—Hermes—Hestia—Dionysos—Sileni, Nymphs and Satyrs—Pan—Bacchanals on Lucanian vases—Marsyas—Erotes—Charites—Muses—Hygieia—Hestia—Ericthonius—Cabeiri—Atlas—Prometheus—Hades—Moirai—Erinnyes—Hypnos—Thanatos—The Keres—Hecate—Gorgons—Helios—Heos—Nereus—Triton—Glaucos Pontios—Scylla—Naiads—Personifications.

It was not only fictile vases that were decorated with subjects; ancient art adorned every household implement and utensil with symbolical representations. There are many descriptions in ancient authors of these decorations on vases of wood and metal, most of which apply to subjects in relief; but the motive was the same both in painted and moulded vases. The cup of Nestor was ornamented with doves [1] or with figures of the Pleiads; [2] the box-wood cup (*kissybion*), described by Theocritus, represented a female standing between two youths, a fisherman casting his net, a boy guarding vines and knitting a grasshopper-trap, while two foxes plunder the grapes and devour the contents of his wallet,—the whole surrounded with an acanthus border and an ivy wreath.[3]

[1] Homer, Iliad, xi. 635.
[2] Athenæus, xi. 492, C.
[3] Theocritus, Idyll., i. 26.

In the Anacreontica a *kypellon*, or beaker, is described which had a vine and its branches outside, and on the inside Bacchus, Cupid, and Bathyllus.[1] Another described by the same author was ornamented with figures of Bacchus, Venus, Cupid, and the Graces.[2] The cup, or *skyphos*, of Hercules was said to be adorned with the taking of Troy, and certain illegible letters.[3] Some cups, or *skyphi*, from Agrigentum, deposited in the temple of Bacchus at Rhodes, were ornamented with Centaurs and Bacchants, or with the battles of the Centaurs and Lapithæ. The cup of King Pterelas had the car of the Sun sculptured on it.[4] That of Adrastus, the celebrated Argive king, had on one side Perseus killing Medusa, on the other Ganymedes borne off by the eagle of Jupiter.[5] Pliny[6] mentions cups on which were Centaurs and Bacchæ, Sileni and Cupids, hunts and battles, and Diomedes and Ulysses carrying off the Palladium. That of Rufus had Helle, the sister of Phrixus, flying on the ram.[7] On another was Orpheus enchanting the woods.[8] The Epicureans are said to have drunk out of cups ornamented with the portrait of their master.[9] At a later period are mentioned a patera of amber decorated with the portrait of the Emperor Alexander inside, and having on the outside his history in small figures ;[10] and a glass cup with bunches of grapes in relief, which became purple when the wine was poured in.[11] Gallienus, in a letter which he addressed to Claudius Gothicus, sent him a charger orna-

[1] Od., xvii.
[2] Ibid. xviii.
[3] Athenæus, p. 493, C.
[4] Plaut., Amphitryo, Act. I., sc. I., v. 266.
[5] Statius, Thebais, i. 542, vi. 534.
[6] Lib. xxxiii., c. 12, s. 55.
[7] Martial, viii. 51 ; Juv., i. 76.
[8] Virgil, Ecl., iii. 46.
[9] Cicero, de Fin. v. 1.
[10] Trebell. Pollio, Vita Quieti.
[11] Achilles Tatius, lib. ii.

mented with ivy-berries in relief, a dish adorned with vine-leaves, and a silver patera with ivy.[1] Nonnus speaks of cups of gold and silver adorned with ivy, and given as rewards to vaulters. The writer of an epigram in the Anthology, mentioning a *cyathus* on which an Eros was represented, exclaims, "Let wine alone suffice to inflame the heart, do not add fire to fire."[2]

No portion of the history of the fictile art is more difficult to arrange than that of the subjects which the painters selected for the decoration of vases. They embrace a great part of ancient mythology, though not perhaps that portion which is most familiar to the classical student. Many subjects were taken from sources which had become obsolete in the flourishing period of Greek literature, or from myths and poems which, though inferior to the great works of antiquity in intellectual style and vigour, yet offered to the painter incidents for his pencil. These must be sought for in the scattered fragments of Greek literature preserved in the scholiasts, in the writers on mythology, in works of an Encyclopædiacal kind, or, finally, in the compilations of the later Byzantine school. The attention paid of late to collect, assort, and criticise these remains, has much diminished the labour of the interpretation of art, the most difficult branch of archæology. It is, however, only since the discovery of a considerable number of inscribed vases that these investigations have attained any approach to accuracy; for the labours of the earlier European writers on the subject are hypothetical and unsound, except in

[1] Trebell. Pollio, Vita Claud., c. 17.

[2] Anthol., iii. 10. Jacobs.

the interpretation of the most obvious subjects. Up to the present hour, indeed, the identification not only of particular figures, but even of considerable compositions, remains hypothetical. In cases in which we are guided by names, personages the least expected appear in prominent positions; and compositions often represent myths, of which not even the outlines have reached the present day. Modern explanations are based upon a few great traditional schools of art, and take no account of the universal diffusion of the fine arts throughout Greece and her colonies, and of the dislike which the Greeks had of those exact copies which mechanism has introduced into modern art. It was from this feeling that the same idea was never treated in the same manner in all its details, and a varied richness, like that of nature itself, was spread over and adorned a very limited choice of subjects. When vases were first discovered in Southern Italy, the subjects were supposed to be scenes of the Eleusinian and Dionysiac mysteries; and this school of interpretation has still some followers. But the most microscopical criticism cannot separate in these designs the mystic from the hieratic or the actual. Other critics supposed the subjects to be Pelasgic or Etruscan.[1] At a later period attempts have been made to connect the subjects with the names of the vase makers and painters, or of other persons mentioned on them by the potters; or to show that they alluded to the use of the vase:—as, for instance, that Dionysos appeared upon the *amphoræ* for holding wine

[1] Cf. Museum Étrusque de Lucien Bonaparte, Prince de Canino, 4to., Viterbe, 1829; Thiersch, über die Hellenischen bemalten Vasen, 4to., Munich, 1844, s. 3.

at entertainments; scenes of water-drawing upon hydriæ; the Heracleid upon *lekythi*, the vases of the palæstra; and the Oresteiad on those destined for sepulchres. Even this method, however, cannot be entirely followed out.

According to Passeri, the subjects of the paintings referred to marriages, nuptial fêtes, and the secret scenes of mysteries.[1] Italinsky, on the contrary, referred them to the history of the Greek republic.[2] D'Hancarville passes over the subjects in silence;[3] and it was not till the labours of Winckelman[4] had commenced, and were continued by Lanzi,[5] Visconti,[6] and Millingen,[7] that a correct idea of the nature of the subjects began to be entertained. But the opinion of their mystic value still continued to haunt the learned.[8]

According to Millingen, on the vases of the oldest period Dionysiac scenes are most frequently represented; those of the period of the fine arts in Greece have the ancient traditions and mythology in all their purity; those of a later æra have subjects taken from the Tragedians; and those of the last period exhibit new ceremonies and superstitions, mixed up with the ancient and simple religion of the Greeks.[9]

Millingen[10] divides the subjects of vases into seven classes:—

I. Those relating to the gods,—the Gigantomachia, the amours of the gods, and the sacrifices made to them.

[1] Picturæ Etrusc., fo. Rom. 1767, Pref. p. xvi.
[2] Laborde, Vases de Lamberg., Introd., p. iii.
[3] Antiq. Etr. Grec. Rom., 4 vols. fo.
[4] Mon. Antiq., In., t. i.
[5] Dei Vasi dipinti dissertazioni tre. 8vo. Nap. 1801.
[6] Mus. Pio. Clem. iv. p. 311.
[7] Vases Grecs., 2 vols.
[8] Laborde, Introd., p. vi.—viii.
[9] Millingen, Vases Grecs, p. vii.
[10] Vases Grecs, Introd., p. v.

II. Those relating to the Heroic age,—the arrival of Cadmus in Greece, the Heracleid, the Theseid, the two wars of Thebes, the Amazonomachia, the Argonautica, the war of Troy, and the Nostoi or return of the Greeks, the heroic cycle.

III. Subjects relating to Dionysos or Bacchus,—the Satyrs and Sileni, the orgies and fêtes of the gods.

IV. Subjects of civil life,—marriages, amours, repasts, sacrifices, chases, military dances, scenes of hospitality, and of the theatre.

V. Subjects relative to the funeral ceremonies, particularly offerings at the sepulchres.

VI. Subjects relating to the gymnasium,—youths occupied in different exercises.

VII. Subjects relating to the Mysteries.[1]

To these may be added :—

VIII. Subjects of animals.

IX. Ornaments.

X. Masks and inanimate objects.

M. Panofka divides the subjects thus :—

I. Those showing either the use of the vase, or the occasion on which it was given.

II. Those alluding to a previous use or occasion.

III. Vases with both these subjects, one on each side.

IV. Vases with allegorical subjects on each side.

Thus a vase with two wrestlers on one side, and Eryx on the other, shows it at once to be a prize vase of the first class. On a nuptial vase of the second class will be Menelaus and Helen, Hermes and Herse, &c. Prize vases, he considers, were enriched with the actions of Perseus, Hercules, and Theseus, while nuptial vases had a greater range of subjects, and sepulchral vases one more limited.

In the present and following Chapters will be given a *précis* of the subject, following the order adopted by Müller

[1] Millingen, Vases Grecs, p. vii.

and Gerhard. As this order is not that of the vases in their succession as to art, it will be necessary to allude cursorily to their precedence as to age. The great mass of the subjects are Greek, the only exceptions being a few Etruscan ones occurring on the local pottery of Etruria, and a peculiar class, apparently local, on the vases of the later style found in the ancient Lucania and Apulia. It was only upon vases of the largest size, destined for prominent and important positions, that the artist could exercise his skill by producing an entire subject; of which the great vase of Florence, containing the Achilleis, or the adventures of Achilles, is the most striking example. The greater number of vases have only portions selected from these larger compositions. Thus, the often repeated subjects of the return of Vulcan to Olympus, and the marriage of Peleus and Thetis, belonged to the Patroclia, and the discovery of Ariadne at Naxos to the Argonautica. Most of the subjects are parts of some whole, which, however, it is often difficult, if not impossible, to reconstruct.

The vase found near Chiusi, now in the Museum at Florence, to which the name of the François Vase has been justly given, from its discoverer, M. François, illustrates these remarks. This vase measures 27 inches in height, and about as much in diameter. On it is a whole composition —the work of the artist Ergotimos—which recalls to mind the decorations of some ancient *lesche;* whilst its shape, that of a crater with columnar handles, was moulded by the potter Clitias.[1] The subjects, eleven in number, are

[1] Braun, Le dipinture di Clizia sopra vaso Chiusino d'Ergotimo, scoperto e publicato da Alessandro François, Mon. 4to, Roma, 1849; iv., liv.—

arrayed round it in six horizontal bands. Eight are heroic, and the whole composition is illustrated with 115 inscriptions explaining the names of the persons, and even of the objects. The first subject is the hunt of the boar of Calydon, in which Peleus plays a conspicuous part; the second, that of the return of Theseus to Crete, his marriage and dance with Ariadne; the third, the Battle of the Centaurs and the Lapithæ; the fourth, the Marriage of Peleus and Thetis; the fifth, Achilles killing Troilos, and the flight of Polyxene; the sixth, the return of Vulcan to Heaven, and the capture of Juno upon the golden throne; the seventh is a frieze of animals; the eighth, the battles of the Pigmies and Cranes; the ninth, Demons; the tenth, Ajax bearing off the dead body of Achilles; the eleventh, the funeral games in honour of Patroclus. Bacchus holding the famous golden amphora which he gave to Thetis, and in which the ashes of Achilles were placed, is also seen. The analogy of this vase with the chest of Cypselus, the throne of Bathycles, and similar ancient works of art, is evident.

It is impossible to indicate all the subjects of the myriads of vases that are known, or to present them in all the points of view in which they are capable of being regarded. The different interpretations given of the same subject by the eminent archæologists and scholars who have studied these remains, also embarrass the inquiry; and hence our labours must after all be regarded only as a sketch which the student can fill up, but which will convey to the general reader a summary of the matter.

lviii.; Ann. xx. 1849, p. 299; Arch. 1850, 258; Dennis, ii. p. 115. Zeit., 1846, s. 321, 322; 1845, s. 123;

Much ingenuity has been exerted to discover whether the subjects were original productions of the vase-painters or copies. That in general they were original is the more probable view; but copies may occasionally have been produced.[1]

One of the oldest[2] and most popular subjects in Greece was the GIGANTOMACHIA,[3] which is found represented as a whole upon many vases, while others contain individual

[1] Kramer, die Herkunft., s. 16.

[2] In order to abridge the copious references necessary in this portion of the work the following abbreviations have been adopted. The works consulted were principally those with plates; others are noticed only subordinately.

A. Annali dell' Instituto Archæologico.

A. Z. Archaeolgische Zeitung (Gerhard).

B. Brongniart, Traité Céramique, and Musée de Sèvres.

B. A. B. Berlins Antiken Bildwerke.

B. A. N. Bulletino Archeologico-Napolitano.

B. M. British Museum Catalogue.

BULL. Bulletini dell' Instituto Archeologico.

C. C. Catalogue Canino.

C. D. Catalogue Durand.

C. F. Collezione Feoli.

D'H. D'Hancarville, Vases Grecques.

D. L. Duc de Luynes.

D. M. Dubois Maisonneuve, Vases Peints.

G. A. P. Gerhard, Apulischen Vasenbilder.

G. A. V. Gerhard, Auserlesene Vasenbilder.

G. E. V. Gerhard, Etruskische Vasenbilder.

G. T. C. Gerhard, Trinkschalen.

G. V. M. Gerhard, Vases de Mysterès.

L. D. Lenormant and De Witte, Élite des Monumens Céramographiques.

I. M. E. Inghirami, Monumenti Etruschi.

M. Monumenti Dell' Instituto Archeologico.

M. A. I. Monumenti Antichi Inediti, posseduti da R. Barone, con brevi dilucidazioni di Giulio Minervini.

M. A. U. M. Millingen, Ancient Unedited Monuments.

M. Bl. Panofka, Musée Blacas.

M. G. Museo Gregoriano (Museum Etruscum Vaticanum).

M. I. Micali, Storia d'Italia.

M. M. I. Micali, Monumenti Inediti.

M. P. Panofka, Musée Pourtalès.

M. B. Museo Borbonico.

P. Passeri, Pict. Et. (Vases Étrusques.)

R. R. Raoul Rochette, Monuments Inédits.

St. Stackelberg, die Graeber der Hellener.

T. Tischbein, Vases Grecs.

V. D. C. Millingen, Vases de Coghill.

V. F. Inghirami, Vasi Fittili.

V. G. Millingen, Vases Grecs.

V. L. Laborde, Vases de Lamberg.

[3] Bull., 1838, p. 55; C. D., 1—2; B. A. N., ii. tav. vi.; A. Z., 1844, s. 262; A. Z., 1852, s. 232; Bull., 1843, p. 97, 98; A. Z., 1843, 202; G. A. V., lxi. lxii.; Bull., 1850, p. 125; D. L., xix. A.B.; M. A. I., xxi.; L. D., i. iii. iv.; A. Z., 1844, s. 377; B. A. B., 1002, 1623; 584, 605, 659, 680; D. L., xix.; M. M. I., xxvii.

incidents from it. Zeus, Poseidon, Hercules, Ares, Athene, Apollo, and Artemis, appear on the scene.[1] Pallas,[2] Hercules, and Dionysos[3] are of frequent occurrence. As this subject is connected with the Titans, and the antecedent cosmogony, it may take the precedence in the mythic series. Of the nature of giants are the Aloïds,[4] but these are found in connection with the adventures of Apollo and Artemis.

OLYMPIC DEITIES.

ZEUS, the father of the gods, the great thunderer, seldom appears alone, or in myths peculiarly referring to him, but is chiefly seen in scenes from the Heracleid, the Trojan War, or the tragedians. On the black vases, however, and on those of the finest style with red figures, he is often represented giving birth to Athene. The moment selected by the artists is either that which precedes the leaping of the goddess all armed from his head, or when she has just issued from it, or is presented on his lap to the astonished deities of Olympus.[5] Amongst the gods assembled round him even Hercules[6] may be seen. Among his amorous adventures depicted on the vases are the rape of Europa,[7] the seduction of Io,[8] the rape of

[1] G. A. V., xvii.; M. G., ii. vii. 1. c.; G. A. V., v.; T., i. 31; G. A. V., lxi. lxii.; M. G., ii. 7, 1, B., xliv. 1 A.; G. T. C., ii. iii. xi. xii.; M. M. I., xxxvii.

[2] M. G., ii. xli. 1 A; G. A. V., vi.

[3] G. A. V., lxxxv.; G. A. V., lxiv.—lxv.; G. A. V., lxiii.; Bull., 1847, p. 102.

[4] M. I., xcvi.; D. L. vii.

[5] G. A. V., i.—iv; M. G., ii. xxxix.; Creuzer, Gall. Myth., lv.; V. L., lxxxiii.

[6] G. A. V., ii. iv. v. 2; C. F., 65; M. G., ii. xlviii. 2, 6; D. M., iii. xxv.; V. F., lxxvi.; P., clii.; C. D., 20, 21; C. C., 6; B. A. B., 586; M. I., lxxx. lxxxi.

[7] C. F., 2; M. G., ii. xl. 1 A. xli. 2 A.; D. M., ii.; G. A. V., xc.; V. G., xxv.; Bull., 1844, i. s. v.; G. A. V., xc.; P., i. ii. iv. v.; D'H., ii. 45; C. D., 4; L. D., xxvii. xxviii.; B. A. B., 801, 1023; A. Z., 1852, 248.

[8] A. Z., 1848, s. 218; L. D., i., xxv. xxvi.; V. D. C., xlvi. Panofka, Argos Panoptes, taf. iv.; A. Z., 1852, 235.

Ægina or Thaleia,[1] his metamorphosis into a swan, and the seduction of Antiope,[2] probably confounded with that of Leda; the golden shower and Danae;[3] the rape of Ganymede,[4] the destruction of Semele,[5] and the carrying off of Iacchos[6] in his bosom,[7] whom he delivers to the Thyades.[8] He is also seen in many scenes difficult to interpret, but probably derived from the incidents of the Trojan war. He appears with his brothers Poseidon and Hades, each holding a thunderbolt,[9] or attended by various deities in council;[10] with Hera and Ganymede,[11] or Hebe;[12] with Hera and Niké;[13] with Hera holding out the unknown child Diosphos;[14] and with Apollo and Aphrodite,[15] or Artemis.[16] He is probably to be discovered in certain representations of triclinia,[17] and in some processions supposed to represent either the return of Hera to heaven,[18] or the apotheosis of Hercules.[19] But his most conspicuous adventures are in the Gigantomachia.[20] Scenes where he is represented listening to the rivals Thetis and Heos must be referred to the Troica.[21]

The goddess HERA rarely appears, and when she does

[1] Melchiori, Att. d. Acad. Rom. di Arch., 4to., Rom. 1838; M. G., ii. xix. xx.; G. A., vi.; L. D. i., xvi. xviii.; M. M. I., xl.; T., i. 26.

[2] B. A. N., p. 25; M. B., vi. xxi.; St., xvii. See Penelope, T., v. (1) 62.

[3] Welcker, Danae, 8vo. Bonn. 1852.

[4] V. L., ii. s. vi.; G. T. C. xi. xii.; P. clvi.; L. D., xviii. ii. lii.; B. A. N., v. 16; A. Z., 1853, 400.

[5] C. D., 3.

[6] B. A. B., 902; A. Z., 1848, s. 218.

[7] A. Z., 1851, 310, xxvii.

[8] D. L., xxviii.

[9] A. Z., 1851, 310, xxvii.; M., v. xxxv.; L. D., xxiv.; M. Bl., xix.

[10] A. Z., 1852, 232, 233, 229; M. I., lxxxv.

[11] V. F., ccxlxciii; D. L. I., cxxvii.

[12] M. P., 1; L. D., i., xx. xxi.; M. B., v. xxi.; A. Z., 1846, 340.

[13] M. B., vi. xxii.; St., xvii.; B. A. B., 898; L. D., xiv. xv.

[14] M. A. I., 1.

[15] M. M. I., i. xxxvii.

[16] M. G., ii. xxix. 1 b, ii. 1; V. F., cix. ccc.; L. D., xxii.

[17] V. F., clxxvii.

[18] A. Z., 1852, 233, 250; M. Bl., xix.

[19] M. M. I., xxxvii.

[20] G. A. V., ccxxxvii.; V. F., xlvii. D. L., xix.; L. D., i., i—iii.

[21] B. A. N., i. p. 16.

is generally intermingled with other deities in a subordinate position. In some rare representations she is seen in her flight from Zeus, who is turned into a cuckoo,[1] or in the company of Niké,[2] or of another female.[3] Some of the older vases, perhaps, show her marriage with Zeus,[4] or caressed before Ganymede. She is present at the punishment of Ixion,[5] and the attack of the Aloïds, and is seen consulting Prometheus.[6] In one instance she may be regarded as the foundress of the Olympian games ;[7] in another, she suckles the infant Hercules. Sometimes her portrait alone is seen.[8]

Far more important is the part played by the goddess ATHENE, the great female deity of the Ionic race, whose wonderful birth from the head of Zeus connects her with this part of the mythology.[9] In the Gigantomachia she always appears ; but many vases have episodes selected from that extensive composition, in which Pallas Athene, generally on foot, but sometimes in her quadriga,[10] is seen transfixing with her lance the giant Enceladus,[11] while in one instance she tears off the arm of the giant Acratus.[12] But, what is more remarkable, she is seen twice repeated in certain Gigantomachiæ.[13] She appears in company with

[1] L. D., xxix. A.

[2] L. D., i., xxx.—iii.—xxxvi. ; A., xxxix. ; T., iv. (ii.) 16, 17.

[3] L. D., i., xxxi.—xxxiv.

[4] A. Z., 1848, 217; B. A. N., i. 5.

[5] M. P., vii.

[6] M. B., i., x., xxxv.; L. D., i., xxxii.; M. Bl., iv. xx. Gerhard, Winckelmans-Feste, A. Z., 1846, 287.

[7] L. D., i. xii.

[8] L. D., i. xxix.

[9] Forchhammer die Geburt der Athene, 4to, Kiel, 1841; L. D., i., liv.—lxv. lxv. A. lxvi. lxxiv. lxxv. D.

[10] Gerhard, R. V., p. 35; V. L., xlviii.; C. D., 27, 28, 29, 30, 31, 32; L. D., viii.—xi; L. D., xxxix; C. C., 8; B. A. B., 605; A. Z., 1853, 402; St., xiii.; M. I., xci.

[11] G. A. V., vi.—lxxxiv.; P., clii.; C. C., 10; B. A. B., 1002; A. Z., 1856, 202.

[12] L. D., lxxxviii.

[13] De Witte, Ac. Brux., viii. 1 ; Gerhard, Zwei. Minerven, 4to, Berlin, 1848; L. D., xc.; A. Z., 1846, 303.

the Delphic deities, or with Hermes, Hephaistos, and Poseidon,[1] with whom her contention for Attica, or Trœzene, once forms the subject of a vase.[2] Her presence at the birth of Erichthonius connects her with the Attic legend of Hephaistos or Vulcan.[3] The Attic tradition of her supposed protection of Erechtheus[4] is more rarely found. As the vanquisher of the Giants, or else in accordance with an incident selected from the Heracleid, she mounts her quadriga,[5] or is seen in company with Niké, her charioteer, who ministers to her a libation.[6] Her connection with Dionysos is lyrical. She is sometimes seen amidst Sileni,[7] or between Hermes and Dionysos himself,[8] or she plays on the lyre to the wine-god,[9] or sometimes alone, as Minerva Musica.[10] In this connection with Dionysos she is represented as discovering the use of the pipes or double flute,[11] for which she contends with Marsyas, or throws them to him,[12] or else listens to their melody, as inventress of the peculiar tune taken from the hissing of the Gorgon's snake.[13] In one instance the goddess, as the inventress of letters, is seen writing, and is supposed to be teaching their use to Palamedes.[14] As the patroness of the arts of peace, Eirene stands before her,[15] and on some vases she holds out her hand to her.[16] Her head alone,[17] taken from a composition, is once found. Generally the companion

[1] M. G., ii. xxxviii.; L. D., xxvi.; C. C., 66; A. Z., 1846, 234, xxxix.
[2] L. D., lxxviii.; D. L., ii.
[3] M., i., x.-xii.; V. F., lxxiii.
[4] B. A. B., 1632.
[5] V. F., ccvi.; B. A. B., 766; A. Z., 1852; St., xv.
[6] L. D., lxvii. lxix. lxx. lxxii. 22, 180; C. F., 71, 72; T., 11, 14.
[7] B. A. B., 667.
[8] C. F., 74.
[9] G. A. V., xxxvii.; Bull. 1838, p. 9
[10] B. A. B., 1633; A. Z., 1852, 245.
[11] V. L., ii.
[12] L. D., i. lxxii.
[13] L. D., i. lxxiv.
[14] M. P., vi.; L. D., lxxvii.
[15] T., iv. (ii.) 11.
[16] G. T: C., xiii.
[17] D'H., iv. 92.

of heroes and the Mentor of princes, she protects Heracles,[1] whom she is supposed to marry, whose exploits she always aids, sometimes in her chariot,[2] and whom she finally introduces to Olympus. She is present also with various deities in scenes derived from tragical or other subjects, as with Eros,[3] Zeus,[4] Hebe,[5] and females,[6] and either with Ares or a favourite hero,[7] perhaps Achilles or Diomedes. As Nauplia, she holds the aplustre,[8] and pursues Arachne[9] or Pandrosos.[10] She is also represented in company with a female, supposed to be Penelope and a crane.[11]

The scenes where Athene is beheld mingling with the heroes of the Trojan war are too numerous to be specified; the chief of them shows her present at a game of dice or draughts played by Ajax and Achilles. Such scenes as sacrifices of a bull, or where she accepts other offerings,[12] rather represent her image than the goddess herself.[13] Her archaic Dædalian statue is seen on the Panathenaic vases, standing, as patroness of the games, between columns surmounted by cocks, vases, or discs,[14] and accompanied by a crane[15] or deer.[16] The Phidian Athene, of chryselephantine workmanship, has been once painted.

The earth-shaker POSEIDON, the sea-god, appears as a subordinate in many scenes, and as protagonist in others. He is present at the birth of Athene, and an active par-

[1] De Witte, Ac. Brux., viii. 1.
[2] C. F., 75; V. L., i. xcii.; St., xiii.; B. A. B., 1632.
[3] B. A. B., 1664.
[4] L. D., i. lxxxii.
[5] L. D., i. lxxx.
[6] L. D., i. lxxix.
[7] A. Z., 1852, 289.
[8] C. D., 26; L. D., i. lxxv.
[9] B. M.
[10] L. D., i. lxxi.
[11] T., iv. (ii.) 4.
[12] B. A. B., 626.
[13] G. E. V., iii. iv.
[14] M. G., ii. xlii. 1—3, xliii. 2 a, b; V. F., ccii. cciii.
[15] G. E. V., i.
[16] C. C., 9.

ticipator in the Gigantomachia, in which he hurls the island of Cos at Ephialtes or Polybotes,[1] and transfixes him with his trident. He appears grouped with many deities,[2] as Aphrodite, Hermes, and Dionysos;[3] or as mounting his chariot with Aphrodite;[4] also with Athene, Hermes, Hera,[5] and the Erotes;[6] and allied with Dionysos.[7] In scenes from the Heracleid he frequently assists the hero when he fishes,[8] or is represented as reconciled to the demigod,[9] with whom he had quarrelled at Pylos. In most of the assemblies of the Olympic gods he makes his appearance; he is present at the marriage-feast of Peleus and Thetis, crosses the sea in his chariot of two winged horses,[10] or else on the Cretan bull.[11] He pursues Amymone,[12] Æthra,[13] Amphitrite,[14] or Herse.[15] When he stands before a youth,[16] in presence of Eros, holding a fish, the scene perhaps refers to Pelops;[17] and the same remark may apply when the youth holds a crown.[18] He comes to the rescue of the Gorgons at the death of Medusa;[19] aids Hera at Pylos; receives Theseus;[20] and assists heroes in many scenes taken from the Troica.[21] Sometimes he is seen alone,[22] and

[1] M. G., ii. lvi. 1 A; V. L., i. xli.—xliii.; C. C., 65, 128; D. L., xx.; L. D., i., iii. iv. v. vi., xi. xii.; M. A. U. M., vii.—ix.; C. F., 5, 6.

[2] C. C., 66, 71; D. L., xxiii.

[3] L. D., iii. xvi.

[4] L. D., iii. xv.

[5] L. D., iii. xiii. xxxvi. A.

[6] L. D., iii. xi.

[7] Abh. K. Ak. Wiss. Berl., 1845; L. D., iii. iv.

[8] L. D., iii. xiv.

[9] L. D., ii. vi. B.

[10] C. F., 9; G. A. V., xlviii.; C. C., 63.

[11] G. A. V., xlviii.

[12] T., v. (i.) 42; G. A. V., vi.; M., iv. xiv.; M. G., ii. xi. 2 A; B. A. N., iii. 51, i. 13, 56, iii. 51, Tav. iii.; D. M., ii. xx.; V. L., xxv.; V. F., xliv.; G. E. V., xxx.; C. C., 64; L. D., iii. xviii.—xxx.

[13] G. A. V., xi. xii. lxv.; L. D., iii. v.

[14] G. A. V., xi.; C. F., 10, 11.

[15] Bull., 1839, p. 9.

[16] L. D., iii., iii.

[17] L. D., iii., vi.—viii.

[18] L. D., iii. ix.

[19] D. M., ii. xx.

[20] Nouv. An., 1836, 139; M., i. lii. liii.; D. L., xxi. xxiii.

[21] G. A. V., cxxxviii.

[22] D'H., iii. 51.

on vases having tragic subjects looks on as an Olympic spectator.

ELEUSINIAN DEITIES.

The Eleusinian deities DEMETER and KORA are generally found together, either in scenes representing the rape of Persephone or Kora, her return to earth,[1] accompanied by Hermes, Dionysos, and Apollo, or else in the often-repeated story of Triptolemos, whom the goddesses seethe in the caldron,[2] or present with corn, the plough,[3] and a winged car, in the presence of Hermes and Celeus[4] (or Plutus), and the Eumolpids.[5] Sometimes they appear unrolling the laws of the Thesmophoriæ before Zeus and Hecate.[6]

DELPHIC DEITIES.

The number of vases decorated with subjects representing the different occupations and adventures of the DELPHIC DEITIES is very considerable ; there are certainly as many as those with Athene, and they are probably

[1] M. G., ii. xiv. 3, 3 a; A. Z., 1849, s. 165; A. Z., 1852, s. 246; C. F., 63; St., xii.; G. A. V., xl. lxxiii.; B. A. B., 716; B. A. B., 990, 591, 611, 653.

[2] L. D., iii. xlv.; G. A.V., lix.

[3] M. G., ii. iv. 2 a, ii., xl. 2 a; G. A.V., lxxv.; M., i. iv.; V. F., clxii.; T., iv. xxxv. xxxviii.; V. L., xxxi. xl. lxiii.; L. V., i. 1, vii.; Visconti, Vasi Nov. en Magn. Grec. B. A. N., i. p. 5, Tav. i. p. 35; Tav. ii. p. 15; E. Bt., p. 16.

[4] G. A. V., xli xlii. xliii..; M. G., ii. lxxvi. 2 b.; G. A. V., xlv.; C. D., 66, 67; B. A. N., iii. 51.

[5] G. A. V., xliv.; D. M., ii. xxxi.; B. A. N., i. 6, t. ii.; G. T. C., A. B., D'H., iii. 128; A. Z., 1852, s. 246; C. M., 15.

[6] T., iv. viii. xix.; M. P., xvi.; C. C., 18, 19, 20. Cf. also L. D., iii. xlvi. xlix xlix. A.; A., 1829, s. 261; T., iv. (ii.) 8, 9a; L. D., iii. xlvii. l. li. lii. liii. liv. lv. lvi. lvii. lvii. A. lviii. lix. lxi. lxii. lxiii. lxiv. lxv. lxvi. lxvii. lxviii.; A. Z., 1849, 187*; C. M., 15; T., v. (i.) 38b; A. Z., 1846, s. 350; B. A. B., 896; M. A. U. M., xxiv.; A. Z., 1852, s. 248; T., i. viii. ix.

only inferior in number to those with Dionysos and Heracles. The twins are seen nursed by their mother at Delos,[1] and generally accompanied by Hermes and Dionysos ;[2] and the youthful Apollo shoots the serpent Typhon while in his mother's arms.[3] Both contend in the great Gigantomachia,[4] destroy the Aloïds, and rescue Leto from the impious attacks of Tityus.[5] APOLLO is grouped with several other deities, but most frequently with Leto and Artemis.[6] He appears at the omphalos of Delphi,[7] or with his sister Artemis ;[8] he mounts his quadriga, attended by Leto and Artemis, probably on his return to heaven after his banishment.[9] At other times he is surrounded by females, who represent the Pierian quire,[10] the Horæ, or the Charites, and his sister and mother ; or he is placed between Artemis, and Niké[11] and Ares. In the company of Zeus, of Hera, Hermes,[12] and Aphrodite,[13] of Maia, Poseidon, and Amymone,[14] or with Ares and Hermes,[15] Iris, Hera, Eirene,[16] and

[1] T., iii. 4 ; D'H., i. 109 ; C. D., 5—7, 10—13 ; C. C., 65 ; B. A. B., 837, 900 ; M. I., lxxxv. ; C. F., 12—14.

[2] T., iii. iv. ; M. G. ii. xxxix. 1, 2 ; G. A. V., lv. ; V. F., lix. ; C. C., 1, 2 ; L. D., 11, i. ii. ; A. Z., 1848, 219.

[3] L. D., ii. i. A.

[4] A. Z., 1847, 18*.

[5] G. A. V., xxii. ; A., 1830, Tav. H. ; M., ii., xviii. ; V. F., xlv. xlvi. ; D. L., vi. ; G. T. C. C. ; C. D., 18 ; L. D., ii. lv. lvii. lix.

[6] L. D., ii. xxxiii. ; M. A. U. M., xxxv. ; M. I., lxxxiv. ; G. A. V., vi. xxviii. ; L. D., ii. xxiii. b. xxiv. xxvi. xxvii. ; T., i. 24.

[7] L. D., ii. iii. vi. A.

[8] G. A. V., xxiii ; M., i. lvii. ; V. F. cccxiv. ; L. D., ii. x.—xiii. xl. li.

[9] G. A. V., xxi. lxxv. ; L. D., ii. xi. l. l. A. ; C. D., 14.

[10] G. A. V., xxxiii. xxxiv. lxxiii. cxcviii. ; L. D., ii. xxix. ; M. P., xxxiv. ; L. D., ii. lxxvii.—lxxxviii. ; St., xxxii. ; M. I., xci. 12 ; B., 1849, 21 ; M. B., iv. ; G. T. C., xvii. xviii. xxviii. ; P. C., 11 ; C. C., 4, 5 ; L. D., ii. lxxxiii.

[11] V. G., xxix. ; L. D., ii. xxxv. ; St., xx.

[12] L. D., ii. xxxvi. b. ; G. A. V., xxi. lxxv. ; L. D., ii. xxxvi. A. xli. l. A. ; C. D., 14.

[13] L. D., iii. xli.

[14] G. A. V., xiii. xxxv. ; L. D., ii., xxx. xxxi. c. xxxvi. ; T. iv. (ii.) 3.

[15] D. M., i. xlvi. ; L. D., ii. lxxvi. A. lxxxviii. A.

[16] L. D., ii. xlvii. ; B. C. D., V. F. cclxxxii. cclxxxii.

Athene,[1] he only appears as subordinate in certain grand compositions. His banishment from heaven, and his tending the herds of Admetus, must be recognised on many vases in which he is represented tending cattle,[2] either in company with Hermes, Dionysos, and Athene, or alone with a bull.[3] He is also seen detecting the theft of Hermes, receiving the lyre from that god,[4] and in company with him and a satyr.[5] Subsequent to his employment as Nomios, is his return to heaven,[6] while his crossing the sea, seated on his tripod as Enolmios, to reach his oracle at Delphi,[7] is followed by his contest with Heracles for the tripod.[8] In many scenes, Apollo is accompanied by a deer, probably the hind Arge,[9] or by a swan,[10] perhaps in allusion to his character as Nomios. His contest with Marsyas [11] for musical supremacy was a favourite subject of later works of art, to which, perhaps, may be referred his interviews with Hermes.[12] Instances of his pursuing the various females of whom he was enamoured, as Daphne,[13] or Boline, are sometimes, though rarely, found; as likewise his flight to Cyrene on a swan.[14]

[1] A. Z., 1848, 219; L. D., ii. xxxvii. A.; T. iv. (ii.) 13.

[2] D. M., i. 109; L. D., ii. liv. lxxxiv. xxxviii. xxviii. A.; M. B., xxiv.

[3] G. A. V., xiv. xvi. xxvi.; L. D., ii. liii. lxxxvii.; M. G., ii. xxxiii. 2 a; V. L., ii. xix. xx.; V. F., ccxviii.; C. C. 17.; B. A. B., 1642.

[4] V. C., xxxvii.; C. C. 17; A. 1835, A.

[5] L. D., ii. xlv.

[6] C. D., 17; C. F., 17—23; T. v., (i.) 45, 46.

[7] M. i., xlvi; R. R., lxxiii.; L. D., ii. xlvi.; St. xix. xx. Gerhard, Lichtgottheiten, i. 3; M. I., xcix.; T., i. 28.

[8] M., i. ix.

[9] G. A. V., xxvi. xxvii.; M. P., xxix.; L. D., ii. iii. xxxi. xxxvi.; D. L., xxvi.; T., iii. v.

[10] L. D., ii. xxxix.

[11] V. C., iv. v.; M. ii. xxxviii.; V. F., cxcvi. cccxxv. — xxviii. cccxxxii. — cccxxxvii.; L. D., ii. lxi.—lxviii. lxxi.; P., clv.

[12] L. D., ii. xxvi.; G. A. V., xxix. xxx.; L. D., ii. xxv.; B. A. N., v. 87, ii. 5.

[13] M., iii. xii.; C. D., 8; L. D. xx.—xxiii.

[14] L. D., ii. xxxix. xlii.; T., ii. 12.

As Hyperboreos, he is mounted on a gryphon ;[1] as Smintheus, he is seen as a mouse.[2] He pursues Hyacinthus[3] and Idas,[4] and often appears in the Oresteia, as well as in scenes supposed to represent Calisto and Linus,[5] Cassandra,[6] and other females.[7] He is generally depicted, however, as a lyrist,[8] sometimes in his chariot,[9] or surrounded by the Muses.[10] His statue is sometimes seen, like that of Athene, placed between the columns of the palæstra.[11]

Artemis, the sister of Apollo, chiefly appears in his company, and in scenes in which he engages, as in the Gigantomachia with the Aloïds,[12] whom she transfixes with her arrows, or with the Niobids.[13] Sometimes she is joined with Hecate,[14] or holds torches with Apollo and Iris,[15] or receives a libation from certain females,[16] or is in the company of Kora ;[17] but she is often alone,[18] sometimes driving a chariot drawn by two deer,[19] or by panthers,[20] or riding on a stag.[21] As Elaphebolos, or the stag-destroyer, she is represented killing that animal,[22] or punishing the imprudent Actæon.[23]

[1] L. D., ii. v. xliv.
[2] L. D., ii. civ.; T., ii. 17.
[3] M. G., ii. lii. 2; L. D., ii. xvii.
[4] A., 1832, 393.
[5] L. D., ii. xiv.
[6] L. D., ii. xxi.
[7] L. D., ii. xxiii.
[8] A. Z., 1852, 247; B. A. B., 983; L. D., ii. xv. xii. xvi.; M. I., xci xcii.; C. D., 5-7; M. Bl., iv.; T. i. xxvii.; M. G., i. xvi. l. 1 a.
[9] L. D., ii. l. lix.; V. L., ii. xxxi; St. xlii.
[10] M. G., ii. xv.
[11] P. clxxxi.
[12] M. ii. xviii.; D. L., vii.; L. lviii.—lx. I. s. vi. T. M., 5.
[13] C. D., 19.
[14] D. L., xxvi.; L. D. ii. xviii.
[15] D. L., xxv.; L. D., ii. xlviii.
[16] V. F., lxiv.
[17] B. A. B., 1634.
[18] V. F., clxx.; D. L., xxiv.; A. Z., 1846, 345.
[19] L. D., ii. ix.;
[20] V. L., ii. xxvi. xxvii.; C. D., 15. L. D., ii. xliii.
[21] L. D., ii. xcii.
[22] L. D., ii. xcix.—ciii. iii. ciii. A. ciii. B.; M. I. c.; A., 1831, Tav. D.; M. A. I. xix.
[23] L. D., ii. xci.

She is also seen with Callisto, or other females of her choir,[1] or attended by her nymphs,[2] or with Endymion, or the hind Arge.[3] In the Heracleid, she protects the stag of Mount Cerynitis, and aids Apollo to protect his tripod; while in subjects derived from the stage, or Tragic Muse, she is a subordinate spectatress of the incidents represented.

HEPHAISTOS is less important in art, and is scarcely to be found except in great compositions, and never as the protagonist, or principal character, of the scene. He strikes with his *pelekys* the forehead of Zeus, and brings to light the concealed Athene. In the Gigantomachia he burns with his hot irons the giant Gration.[4] Returning from beyond the bounds of Ocean, he is received by Thetis,[5] and ascends to heaven at the instigation of Dionysos, after having entrapped his mother on the golden throne; and, in the ancient Comedy, splinters a lance with Ares over her while she is thus detained.[6] He is sometimes represented returning to Olympus riding on a mule or seated in a winged car, like that of Triptolemus, having with him his hammer and *pelekys*, and the golden cup, or vine, which he made for Zeus.[7] At the Lemnian forges he labours at the armour either of the gods or of Achilles.[8] Sometimes, though rarely, he is seen with Aphrodite.[9] This god is particularly Attic, and is connected by certain

[1] L. D., ii. lxxxviii; B., lxxxix. c.
[2] L. D., ii. xc.—xcv. xcvi.; T., iii. 33.
[3] L. D., ii. vii.
[4] D. L., xix; G. C., xi. A. B.
[5] See François vase, supra.
[6] V. D. C., vii.; T., iii. 9, iv. 38 G. A. V., lviii.; D. L., xxxiii.; L. D., i. xli.—xlix.; C. C., 49, 50, 51; M. B., iii. liii.; C. M., 3; A. Z., 1852, 240, 246.
[7] P. cliii.; G. A. V., lvii.; L. D., i. xxxviii.
[8] D'H., i. 112; Christie, Etr. Vases, pl. ix. 49; L. D., i. li.; G. C., xii. xiii.;
[9] L. D., i. xxxix.

myths with Athene, the representations of whom on objects of the ceramic art have already been detailed.

ARES, another of the Olympian deities, in the few instances in which he appears on vases, is generally in a subordinate position; such as a spectator of the birth of Athene, taking part in the Gigantomachia, aiding his son Cycnus against Heracles, engaged in his contest with Athene,[1] deploring the loss of his beloved Aphrodite, or detected in her arms by Poseidon and the other gods of Olympus.[2] His type is scarcely to be distinguished from that of mortal heroes. His chariot is driven by Deinos and Phobos;[3] but on later vases Niké acts as his charioteer.[4]

APHRODITE,[5] the mistress of Ares before she was the wife of Hephaistos, is never a protagonist on the vases. Once she is seen in the society of Ares;[6] often with a youth supposed to be Adonis.[7] She is the constant companion of the Olympic gods, and enters into many scenes derived from the Troica; as the attiring of Helen, the rescue of Æneas, and the preservation of Helen from the wrath of Menelaos. On later vases, she is often seen at the bath[8] or the toilet.[9] A charming composition represents her embracing Eros;[10] in others, she is seen caressing a dove or swan.[11] She wears a tutulus,[12] crosses

[1] L. D., i. vii.; A. Z., 1843, 351.
[2] B. A. B., 1632.
[3] V. C., ix.
[4] V. C., xxi.; I. s. v.; T., xxxviii.
[5] A. Z., 1848, 201; L. D. 11.
[6] T. iii. 40.
[7] V. M., xi.; D'H., iii. 74; A. Z., 1848, 229; T., iv. 39; M., iv. xv.—xviii. xxiii. xxiv.; St. xliv.; C. M., 8; A., 1845, M. N.
[8] D'H., ii. 89; T., iii. 50.
[9] C. D., 41, 42, 43; C. C., 11. I. s. v.; T., xix. xxiv.; M. P., xxviii. xxix.
[10] D. M., i. lxv.; P. i. xiv.; M., iv. xxxix.; M. B., vii. viii.; A. Z., 1848, 3, 3—42.
[11] M. A. U. M., xiii.; P., i. xvii.; P., cxxxii. cxxxiv.; D'H., iv. 81.
[12] T., iii. 23, 30.

the sea, borne by two Erotes,[1] and accompanied by dolphins; or is mounted on a swan;[2] or in a chariot, drawn by the Erotes,[3] is seen caressing a hare.[4]

HERMES, the messenger of the gods, is a common subject on vases of all epochs, but chiefly as a subordinate agent as in scenes of the Gigantomachia,[5] the Heracleid, the Perseid, and in those derived from the Troica,[6] and from the Tragic drama. Among the many incidents of his career, he is exhibited as stealing the oxen of Admetus, and taking refuge in his cradle, where he is discovered by Apollo, to the amazement of his mother Maia;[7] as inventing the lyre, which he exchanges with Apollo,[8] and as passing over the sea with it;[9] as carrying a ram, probably that of Tantalus;[10] as sacrificing a white goat,[11] perhaps in connection with the story of Penelope.[12] He is also seen tending flocks,[13] once with his mother Maia;[14] conveying Dionysos to the Nymphs of Nysa,[15] in company with Sileni,[16] and deer, and in many Dionysiac orgies;[17] or with Hecate,[18] or Athene,[19] making libations;[20] or roasting the tortoise,[21] with Hephaistos;[22] or among the assembled

[1] M. A. U. M., xiii.
[2] V. C., xxi.; V. L., p. 30. xxxvii. i. s. v.; T., xxxviii.; St., xxviii.
[3] G. C. v.; V. F., cccxxiv.
[4] V. F., cxviii.; M., iv. xxiv.
[5] L. D., iii., xcvii.; C. D., 32.
[6] G. A. V., xxxi.; A. Z., 1847, 20.
[7] M. G., ii. lxxxiii. 12; L. D. iii. lxxxvi.; A. Z., 1844, xx. 321.
[8] C. D., 64; L. D., iii. lxxxix. Bull., 1843, p. 69.
[9] M. iv. xxxiii. xxxiv.
[10] Panofka, Die Heilgotti. Abh., Berl. Akad., 4to., 1845, Taf., i. 7; M., i. xxxv.; L. D., iii. lxxxvii.; B. A. B., 1636; V. F., clii.; B. A. B., 1003.
[11] L. D., iii. lxxxviii.
[12] L. D., iii. lxxxiii. xcix.—ci.
[13] L. D., iii. lxxxiii.
[14] L. D., iii. lxxxv.
[15] M., i. xviii.; T., iii. 8.
[16] B. A. N., iii. 73; G. E. V., v.—vii.
[17] V. L., xlix.
[18] St. xxxviii.
[19] A. Z., 1852, 238.
[20] L. D., iii. lxxiii.
[21] L. D., iii. lxxvi. xc.
[22] A. Z., 1848, 220.

Sileni.[1] He is depicted ravishing Herse;[2] slaying Argo Panoptes;[3] and rescuing Io. He is also intermingled with Sphinxes.[4] Sometimes he is seen alone,[5] and winged.[6] As Agonios, presiding over the games, he is painted on prize vases.[7] Once he appears with the Dioscuri.[8] Sacrifices are offered to his ithyphallic terminal figure.[9]

HESTIA rarely appears, and only in groups of other gods. At the fatal marriage feast of Peleus, she is joined with Hermes.[10]

DIONYSIAC CYCLE.

So numerous are the vases upon which the subject of DIONYSOS and his train is depicted, that it is impossible to detail them all. Sometimes he is presented under the form of Iacchos,[11] but generally as Dionysos, the jovial god of wine, and the most appropriate of the whole circle of deities to appear on vases dedicated to his service.[12] Generally, however, he is intermingled with his cohort, and rarely appears alone.[13] His wonderful birth is represented, especially his being sewed into the thigh of Jupiter, and his subsequent delivery by Hermes to Silenus, to be

[1] M. G., ii. xix. 2a; L. D., iii. xc.
[2] T., iv. 41; B. A. B., 910; L. D., iii. xciii. xcv.
[3] G. A. V., cxvi.; Abh. Ak. Wiss., Berl., 4to., 1838, iii. iv.; A. Z., 1847, ii. 17; L. D., iii. xciv. xcv. xcvii.—xcix.
[4] L. D., iii. lxxvii.
[5] M. B., xxv.; P. C., lxxxvi.; L. D., iii. xlviii.
[6] M. I., lxxxv.
[7] G. A. V., lxvi.—xviii.; M. G., ii. lviii.
[8] L. D., iii. xcvi.
[9] L. D., iii. lxxviii.—lxxxii.
[10] G. A. V., xvi.; V. F., cccc.; A. Z., 1847, 18. vi.
[11] A. Z., 1848, 220.
[12] Millin., v. ii. 13; M. G., ii. lvii. 228; D. L., xvi.; D'H., iv. 75; A. Z., 1847, vii.; C. C. 21—48.
[13] V. F., ccxliii. ccx.

brought up by the Nysean nymphs,[1] or even anomalously to the care of Ariadne.[2]

Perhaps of all the incidents represented, the most frequent, graceful, and interesting, is the discovery of the abandoned Ariadne at Naxos, which forms a part of the Theseid.

On the older vases,[3] this incident is depicted in the most passionless way; but on those of a later style, Dionysos is introduced by Aphrodite and Eros to Ariadne,[4] who throws herself into his arms in the most voluptuous and graceful manner.[5] Sometimes they are seen in a chariot, drawn by stags,[6] or attended by Niké;[7] at others, the wine-god pursues Ariadne, who shuns his approach.[8] His exploits in the Gigantomachia,[9] and his presence at the marriage of Peleus and Thetis, at which he brings back Hephaistos to Olympus, form the subjects of some fine vases.[10] He is himself introduced to heaven; he is present at the birth of Athene, and joined with Apollo

[1] V. F., lxv. 65; C. P., 27; M. G., ii. xxvi. 1—1 a; V. F., cccIxxxiv.; M. P., xxxii.; D'H., iii. 105; M. B., viii. xxix.; A. Z., 1852, 329.

[2] M. A. U. M., xxv.; T., v. (i.) 49; M., ii. xvii.

[3] Creuzer. Gall. Taf., 4; G. A. V., x. xxiii. xxv. xxxiv.; M. G., ii. xl. 2 a, xlv. 2 a, xxvii. 2 c.; B., 1847, 206; V. F., cxliv. clxvi. ccvii.; P. C., xxviii.; R. R., xliv. A; V. F., cxxiv. clxxxvi.—cxxiii.; V. M., vi.

[4] D. L., xxix.

[5] D. M., i. xxxvii. ii. liii.; T., ii. lv. iv. 13; V. F., cclvi.; P., clxix. clxxii. clxxix. — clxxxii. clxxiv. ccxcii. — ccxciii. cccxcv.; M. B., iii. xix. xx.; M. P., xviii.; I., s. v. xliv.; T., v. (1) 21—26; T., iii. 53, 54; T., ii. 45, 46; C. M., 16, 22, 27, 31; A. Z., 1849, 161, xvi.; L. D., xlvii.; A. Z., 1846, xxxix. 8, 1853, 401; C. D., 95, 116; St. xxi.; M. I., lxxxvi.

[6] B., 1843, 54.

[7] B. A. N., iv. Tav. i. 2; St. xiv. xvi.; B. A. B., 621, 625, 635, 844; M. A. U. M., xxxiv.; T., iv. 36.

[8] M. G., ii. iii. a.; T., xxxiii. 1 a, li. 1 a; Creuzer. Gall. Ath. Dram. 7; V. F., lxxxvi. lxxxviii.; D. L., xxix.

[9] B., 1844, 133; V. L. I., lvi.; V. F., cxvii.; D'H., ii. 82, iv. 122; D. L., xix.; P., cli.

[10] V. L. I., lxx.—lxxiii.; P., cciii. —ccvii. ccxix.; M. B., vi. xxi; B. L., 17.

Nomios and the Delphic deities. Sometimes he is seen in a triclinium ;[1] other scenes, in which Semele[2] appears, perhaps refer to his apotheosis. In some instances, he is seen in groups of deities, as Hermes and Poseidon ;[3] Hermes and Athene ;[4] Athene and Apollo ;[5] or with Artemis ;[6] or with Hermes, Apollo, and Herakles,[7] and often with Hermes alone,[8] probably in scenes connected with other myths. In the scenes with Eros, already mentioned, Dionysos is probably to be considered as the lover of Ariadne.[9] The following are the most remarkable representations of the incidents of his career : his appearance in the ship with the Tyrrhenian pirates, who are changed into dolphins ;[10] his type as Dionysos *pelekys*, holding an axe, and mounted on a winged car ;[11] his reception by Icarius ;[12] his presentation of the vine ;[13] and his delivery of the wine to Œnopion. He mounts his quadriga, attended by Ariadne,[14] Hecate,[15] and others ; is drawn by gryphons ;[16] rides on a panther ;[17] on the mule Eraton ;[18] on a camel, as the subduer of India ;[19] on a bull ;[20] on a ram, in company with Hermes, mounted on the same

[1] T., i. 46, ii. 51 ; G. A. V., cxiii. ; V. C., li. ; M. G., i. 1 ; M. G., ii. lxxxix. 5 a, 5 b ; V. C., xxvi. ; V. F., lviii. cclxxii. ; P., cxliii. ccvii. ccxix.—ccxxi ; D'H., ii. 54, iii. 62, iv. 52, 90.

[2] A. Z., 1848, 220.

[3] G. A. V., xlviii. ; B. A. B., 1601.

[4] G. A. V., cviii.

[5] M. G., ii. xxii.

[6] G. A. V., xxxv.

[7] G. A. V., lxvii. cxli. ; M. G., ii., lxvi. 6 a, Creuzer. Gall. v.

[8] V. G., xxxviii. ; G. A. V., xlii. lvi.

[9] P., cliv.

[10] B. A. B., 806 ; G. A. V., xlix.

[11] V. L., lii. ; G. A. V., xli. ; D. L., xxxiii. xxxiv.

[12] C. D., 119 ; M. I., lxxxviii. ; M. M. I., xliv. 1 ; C. F., 43.

[13] G. A., i. ; P., cciv.

[14] V. L., v. ; M. B., xiii. xv. ; M. G., ii. iii. 4 a, vi. 2 b ; G. A. V., lii.—liv. xcviii. cxli. ; C. F., 44 ; T., i. 32 ; P., clv. ; V. L., lxxvi. lxxviii.

[15] P., cclxxiii.

[16] P., clx. i. li. 1 a, lii. 2.

[17] T., ii. 43 ; V. F., xlviii. ; Millin., v. i. 60.

[18] T., ii. 42.

[19] A. Z., 1844, 388, xxiv. ; C. D., 96, 97 ; A., 1832, 99 ; M., i. l. ; A., v. 99 ; V. L., i. lxiv.

[20] G. A. V., xlvii.

animal ;[1] or is seen carried by Sileni.[2] His presentation of the golden amphora to Thetis belongs to the arguments of the Epic cycle, while his apotheosis is probably indicated on those vases on which he is seen mounting his chariot. His supposed destruction and re-composition in the boiling cauldron is, perhaps, a representation of the mode in which immortality was conferred on Achilles rather than a portion of the Dionysiac myth.[3] The war with the Amazons and Indians is sometimes the subject of a vase.[4]

On the older class of vases Dionysos is seen attended by his troop of satyrs and nymphs.[5] On the Cære vase, the so-called satyrs appear to be Sileni. In these pictures he often holds the vine, and the *keras*, or drinking horn,[6] or else the *kantharos*, out of which he drinks,[7] and has at his side a lion, his goat,[8] or a bull,[9] to which are added a fawn and owl.[10] The panther, so common an adjunct of the wine-god in later works of art, is rarely seen on vases.[11] Dionysos is also found depicted in an orgasm, tearing a kid to pieces.[12] In these compositions he stands between Sileni with the *askos*, or wine-skin,[13] or between nymphs and Sileni;[14] or between two nymphs ;[15]

[1] A. Z., 1846, 286.
[2] M. G., ii. iii. 3 a ; B., 1854, 34.
[3] G. A. V., ccvi.
[4] B., 1834, 241.
[5] C. D., 68—95 ; A. Z., 1848, 219; T. iii. 9.
[6] M. G., ii. xxxii. 1 a, xxxiv. 1 a, viii. 1 a ; G. A. V., xxxvi. xlix. xcviii. clxxiii. ; V. C., xxiv. ; M. i. x. ; A., 1837. B.
[7] V. F., cclxxxvi.
[8] G. A. V., xxii. ; M. G., ii. xxxv. ; G. A. V., ix. xxxviii. ; V. D. C., xxi. ; Millin., v. xxiii. xl. ii. xxi. vi. cxiii.
[9] C. F., 4.
[10] P., clv.
[11] V. F., lvi.
[12] M. Bl., xiii.
[13] G. A. V., xxxviii.
[14] M. M. I., xliv. 4 ; M. G., ii. lxi. 2 a ; V. F., cclxiv.—cclxviii. ; D'H., i. 404, 119, iii. 68—76, 115, iv. 113 ; M. B., viii. xxviii. ; T., ii. (v.) 22, 33 ; T., v. 37.
[15] G. A. V., cxiii. ; V. F., cclii. ; D. L., iii. v. ; L. B. A. B., 699.

or sometimes with only one ;[1] or between two Sileni,[2] or amidst groups[3] engaged in the vintage.[4]

Sileni, nymphs,[5] and satyrs, engaged in various actions connected with the Dionysiac thiasos, are frequently reproduced in isolated groups from the greater compositions. Representations of amorous pursuits are common, and sometimes a boy, perhaps the youthful Dionysos, mingles in them.[6] Many scenes of fun and frolic are displayed among these elves of the ancient world. They are beheld sporting with the mule, the deer,[7] the goat,[8] the panther, and other animals belonging to the wine-god, as well as engaged in a variety of games, such as the seesaw ; or, they are seen amusing themselves by catching foxes, the pests of the vine, in a trap ;[9] or gathering grapes to make the vintage ;[10] or holding the *keras*.[11] As pedagogues they administer a sound flogging to a youth.[12] They also appear armed like Amazons,[13] or fallen from chariots,[14] or even engaged in palæstric exercises,[15] and hurling the *diskos*. Nor are the actions of the nymphs less varied. They hold panthers,[16] goats, and serpents ; play with the

[1] P., clxx.

[2] V. D. C., xxxvii. ; V. L., ii. xxviii. xlv. ; V. F., ccix.—ccxxxi. ; D'H., ii. 41, iv. 20—29 ; St., xxv.

[3] V. C. xli. ; V. L., ii. xxx. ; T., (v.) ii. 27, 29, 39.

[4] M. G., ii. xlvi. 1 a.

[5] M. G., ii. xviii. lxxii. 2 a, 26, lxxix. 2 a, 2 b ; V. C., xvi. i. xviii. xxxix. ; G. A. V., lxxix. lxxx. cxlii. cliv. clx xxxiv. ; D. L., xxxii. xxxiii. ; G. E. V., viii. ; G. T. C., v. ; P., clix. ccxi.—ccxii. ccxxiii. ccxxxvi. ccxxxvii. cclii. cclv. cclxxvii ; D'H., ii. 41, 90, 97, 100, iv. 78—83—100, 107, 32 ; A. Z., 1848, 248 ; T., i. 16 ; C. F., xxx., xxxi. ; T., (v.) ii. 34, 35.

[6] St., xxvi.

[7] G. A. V., cxcvi.

[8] G. A. V., lv., lxviii.

[9] G. T. C., x. ; M. P. xxix.

[10] G. A. V., xv. ; M. G., xxiv.

[11] G. A. V., clxxix.

[12] M. G. ii. lxxx. 1 a.

[13] G. A. V., li. ; M. P. ix.

[14] V. C. lix.

[15] St., xxiv.

[16] V. F., cclix.

ass or mule Eraton; and frisk about in numerous attitudes.

In the scenes depicted on the older vases, the monotony of the subjects, and comparatively slight variety of details, show that they were selected from one or two original compositions of great renown, of rigid and archaic execution, and principally relating to the discovery of Ariadne at Naxos, her marriage, or the Bacchic triumph. The attendants of the god are rarely named, and it is not until the decline of the old rigid school of art that the Dionysiac myths begin to show not only several new incidents, but also to reveal the appellations of the principal nymphs, mænads, satyrs, and Sileni. It is on such vases that the word "Naxians" is applied to the discovery of Ariadne,[1] and that the god appears as the inventor of comedy.[2] In these scenes the wine-god appears accompanied by the Silenus Simos, and the nymphs Dione and Thyone;[3] with the Sileni, Komos and Hedyoinos, and the nymphs Opora, Œnone, Ios, and the goddess Eirene[4] crowned by Himeros; with the Silenus Kamos or Comos, and the nymphs Euoia and Thaleia, the last perhaps the Muse of that name, listening to the piping of Pothos or "desire;"[5] with Kamos and the nymphs Euoia and Galene,[6] whose name, "the Calm," rather resembles that of a Nereid; with Simos and Komos, and the nymph Koiros;[7] with Kissos and Choronike[8] or Phanope.

[1] V. F., xcix.; G. T. C., v.; M. A. U. M., xxx. xxxi.

[2] T., i. 44.

[3] See Jahn. Dionysos und sein Thiasos, Vasenbilder, 4to., Hamb., 1839, who has collected the following incidents; P., ccxlv.

[4] V. L., i. 65; D. M., Introd. xxii.

[5] T. ii. 44; I. M. E., v. 26.

[6] V. G., xix.; B. A. N., iv. iii. 4.

[7] M. B., ii. xiv.

[8] G. T. C., vi.; P. ccx.

In isolated compositions the Sileni Hedyoinos and Komos often pursue nymphs.[1] In one of the pictures most filled with figures, Dionysos is surrounded by Silenos, Simos, Eudaimos; the nymphs Opora, Euoia, and Thyone; the Erotes, Eros, Himeros and Pothos;[2] and the boy Sikinnos. Silenos is sometimes his only companion;[3] while in many thiasi, the god himself is not present, but only his cohort of Sileni and nymphs, as Simos and Myro, Anties and Eio, Thanon and Molpe, Hypœios and Clyto, Dorcis and Xanthe, and Abaties and Chora.[4]

The nymph Xanthe is seen between the Sileni, Hippos and Simos; the Silenos Smis is seen pursuing Eio and another, Molpe follows Phœbe, Dorcis, and Nais, the Satyrs, Podis, and Doro,[5] the Sileni, Chorrepous and Kissos, are found with the nymph Phanope.[6]

But, returning to the more important compositions, one may be cited representing Dionysos accompanied by Komos, Ariadne, and Tragœdia,[7] or Thaleia, another muse,[8] and Methe;[9] or by the Silenos Hedymeles, who pipes on the flute,[10] and Dithyrambos who plays on the lyre, or by Komos and Pæan.[11]

Dionysos is also found with Eumolpus and Iacchos;[12] with Semele, as already mentioned,[13] Gelos, and Thyone; or with Briacchos and Erophylle;[14] or with Nymphaia.[15] The

[1] D M., xxxiii. vi. i. 64.
[2] Schulz. B., 1830, 122; P. ccxiii. ccxviii.; V. C. xxiv.
[3] B., 1831, 38.
[4] Mus. Etr., 802; T. xx.; Rapp. Volc., 185, n. 748.
[5] C. D. 145.
[6] Cat. Scelt. Ant. Etr., Gerh., R. V., 185, No. 748.
[7] C. D., 114; R. R.; Journal des Savants, 1826, p. 89; C. F.; T. i. 34, 36.
[8] V. F. xxxviii.
[9] G. T. C. x.
[10] A., 1829, E.
[11] A. Z. 1852, 401.
[12] Bull, 1829, 75.
[13] C. D., 85.
[14] Mus. Etr., 1005.
[15] C. C., 42.

names attached to the personages give the following additional incidents of his cohort. Komos [1] playing on the double flute, an action also performed by Hedymeles and Briacchos; Gelos or "laughter," singing to the lyre; [2] Scopas, and Hybris; [3] Simos sporting with the mule Eraton; [4] and the often-repeated subject of Tyrbas pursuing Oragie.[5] Simos is seen with a mænad and Thyone; [6] a mænad with the Sileni Marsyas, Soteles, Pothos; [7] Thaleia with other Sileni; [8] Œnos "wine," another of the crew, is united with Komos.[9] Among the more remarkable incidents connected with other myths, are Hermes with the Sileni, Oreimachos and Orocrates; [10] the appearance of these in the myths of Hercules, in the Perseid, and in dramatic scenes; and their war with the Amazons and surprise by the Gryphons.[11] Detached incidents respecting the nymphs or mænads, accompanied with their names, are uncommon, yet are occasionally found, as Lilaia playing the crotala.[12] A few isolated nymphs or mænads are also represented in the decorations of the smaller vases as holding a lion or panther,[13] seated on a bull,[14] or with thyrsi and snakes.[15]

PAN, the great Arcadian god, who is not introduced into the early works of art, is seen in the later pictures of the Dionysiaca in connection with the Satyric chorus,[16] or

[1] C. D., 87.
[2] C. D. 85; B. A. B., 699; D'H., ii. 65.
[3] C. C., 96.
[4] C. C. 59.
[5] M., ii. xxxvii.
[6] C. C., 43.
[7] Jahn. l. c. 24.
[8] P. cxlix. clviii.
[9] B. A. B., 848.
[10] B., 1835, 181; B. A. B., 1601.
[11] G. A. V., cliii.—iv.; V. G. iii.; P. cclxx.
[12] Bull, 1847, 114.
[13] M. G. ii. xxvii.
[14] G. A. V., cxlix.
[15] G. A. V. ccxxxiii.
[16] Walpole, Travels, ii. Pl. 8; M. A. U. M., i. Pl. A.

else in dramatic scenes.[1] He is distinguished by his goats-hoofs and horns, and is accompanied by the nymphs and naiads, and among them probably by Echo;[2] or he is seen with Aphrodite and Pothos,[3] or Eros,[4] and in other subjects.[5]

On later vases,[6] executed during the decline of the art, especially when it had obtained more license, the orgies of the Dionysiac *thiasoi* are displayed in their greatest freedom—it may be added, in their greatest beauty. Dionysos and his followers are seen under the intoxicating influence of wine; the satyrs and the nymphs dance, chase one another, and throw themselves into extraordinary attitudes to the sound of the *tympanum* or tambourin, the double flute, or the harp, and often by torch-light. Some imitate the *tours de force* of the jugglers and dancing women; others fly about with torches, or the branches of trees to which are suspended oscilla; others again, hold thyrsi, bunches of grapes, apples, wine-skins, vases like buckets, or with handles, canistra, or baskets, with fruit, bandlets, branches of myrtle, rhyta, phalli, masks, and eggs. The Bacchantes often wear the nebris, or the slight Coan vests, and are intermingled with the Erotes or Loves. Sometimes the Sileni attend on the nymphs, holding their parasols; on the latest vases of all, the nymphs are naked. In the decline, as at the earlier period, of art, it is difficult, nay, often impossible, to separate the real from the mythical; and hence on the

[1] Lenormant, Cur Plato Aristophanem, &c. 4to., Paris, 1838; Campana Ac., Roma, 1830; T. ii. 40, 33, v., 1527, 28; V. G., ii.; M. B., viii. xxvii.

[2] M. B. xxiii.; P. cxxv.

[3] A. Z., 1848, 219.

[4] M. P., xxxii.; D'H. ii. 58.

[5] T., i. 40, ii. 43.

[6] T., (v.) i. 12-15, 25, 29-31, 34.

Lucanian vases many of the subjects are treated in a manner more resembling the actions of private life, than those of mythic import.[1] To these vases some writers have given, and continue to apply, the term "mystical," supposing them to be representations of the mysteries; or refer them to the actual orgies performed by the contemporary worshippers of Dionysos in Southern Italy, the abomination of whose practices at last called forth the decree of the Senate which suppressed them. But although it cannot be denied that after the time of Alexander the Great, the idealism of ancient art was superseded by the desire of representing the present rather than the past, yet it is not easy to point out any vase to which an interpretation purely historical can be given.[2]

The adventures of the Silenus Marsyas form the subject-matter of a considerable number of vases, and connect the cycle of Dionysos with that of the Delphic deities. They appear only on vases of the later period. The charming scene in which he instructs Olympus is known from its reproduction by the chisel.[3] His fatal contest with

[1] Millin, in D. M., p. xiii.; M. P., xxix.; G. T. C., xiv. V. L., i. xlvii. lxvii. lxxix. lxxx. ii., xlii.-xliv. i.; Supp., i. iii.; S. V. T., iii. xiv.; S., xxxviii.; V. F., lxvii.-lxviii. lxii.; V. F., viii. ix. xl. xli. xlii. lii. lv. xcix. cix. cxii. cxxvii. cxxi. cxlv. cxlvi. clxxxv. cxcvii. cxcix.; C. C., xii. cxlvii. cxlviii. cxlix. cl. cliv. clxx. clxxvi. ccxxvi. ccxliii. cclxx. ccxci. cccxviii. cccxxiii. cccxxxvi. xxix. cclxxi. ccliv.; M. Bl., xiv.; B. A. B., 590, 601, 616, 619, 710, 1603, 1612; G. T. C., xvi.; A. Z., 1843, 340, 1847, 25, 1851, 248, 1852, 275; B. A. N., i. 26, 92, v. 24, iii. 113; C. C., 5060; C. D., 68, and foll.; C. F., 25, 34; G. A., iv. c.; M. B., iii. xxix. vi., vi.; M. I., lxxvii. lxxxi.-iii.; M. M. I., xxxv.; D'H., i. 40, ii. 2; P. I., xiii. xxxvi. xlvi. xcix. ciii. cxix. cxx. cxxi. cxxii. cxxvii. cii. cxxviii. cxxix. cxxx. cxl. cxlii. cxliii. cxlvii. clxvi. clxxxvi. clxxxviii. ccxxi. ccxxvi. ccxxix. ccxxxii. ccxxxiii. ccxxxiv.; V. d. P. i. xxxiv. xxxx.; V. L., ii. xxx.; Supp., ii. v.; T., v. 94, ii. 45, 49, 50, 56, iii. 11, 14, 15, 18, 20, 113; T., v. (i.) 48; T., i. 30, 37, 38, 44, 45, 49, 51; St., xxiv.; T., iii. 41, 46, 49, give some of the many representations.

[2] A. 1845, c.

[3] T. i. 33, iii. 12; T., v. (i.) 44; Creuzer Gall. B., 1851, 101; P., xxxiv.; M. A. I. xvii.

Apollo is often repeated, and in many ways. On some vases Apollo listens to the concert of the mænads,[1] or sings before an assembly of the gods, at which Marsyas is present;[2] or the unfortunate Silenos holds the flutes, ready to sing, and seated at the foot of the fatal tree, while Apollo stands before him with three Muses, judges of the contest;[3] or after having played the lyre before the mænads, proposes to play the flute.[4] Even Athene is present at the contest, and listens to the flute she has abandoned;[5] whilst, last sad scene of all, Apollo flays his unhappy rival.[6]

INFERIOR DEITIES.

Mention has been already made of the appearance of the EROTES, or Loves, in the scenes of the Dionysiac[7] orgies. On the earlier vases of the black style Eros never appears; but on several vases of the later style, he is constantly either introduced into the subjects, or treated as protagonist. Thus he figures in all the scenes of which the passion of Love[8] is the exponent, and especially in those derived from the Satyric drama; but his chief appearance is of course in the character of the servant or minister of Aphrodite, near whom he stands, or to whom he ministers. An elegant vase, formerly in the possession of Mr. Rogers, and of the later style of art, represents Aphrodite and the graces, Cleopatra, Eunomia, Paidia, and Peitho, plaiting a cage for Eros,[9] a subject which is

[1] T., iii. 5; D'H., ii. 68, iv. 62; B. A. N., iii. 77, v. 28.
[2] D. M., i. vi.
[3] T., iii. xii.
[4] D'H., iv. 64.
[5] T., (iv.) vi.; P., ccxxxv. ccxliv.
[6] Vide supra. Cf. P., 6, lxix.
[7] D'H. iii. 68, 71.
[8] V. G. xxvi.; i. 40, ii. 45, iii. 62; M. A. I., xv.
[9] St., xxix.

repeated on another vase,[1] while on a third he is seen adjusting the sandals of his mother.[2] His appearance amidst three females suggests that they are the Graces.[3] Sometimes he is represented sacrificing.[4] The Erotes, or Pothos, Eros and Himeros, are constantly seen on vases[5] of the earlier style of the red figures, sometimes crossing the sea and holding fillets.[6] Eros is also seen holding a torch or a crown,[7] flute-playing to Peitho,[8] see-sawing with the females Archedie and Harpalina,[9] as well as in many scenes difficult of explanation.[10] An Eros represented shooting one of his arrows at a female breast, in a style truly Anacreontic, is in all probability a modern forgery.[11] On the vases of Lucania and Southern Italy the form of Eros assumes a local type. It is more adult in size, and more soft and feminine in character; the hair particularly is attired in female fashion; spiral armlets encircle the left leg; he holds a crown, garlands, phialæ, a bunch of grapes, a mirror, a fan, and a *pyxis* or box, or *skiadiske*.[12] He is also seen pursuing a hare,[13] playing at hoop,[14] or with a deer,[15] holding plants and apples,[16] boxes[17] and bandlets,[18] offering a youth a hare,[19] with a dove[20] or swan,[21] mounted on the shoulders of

[1] St., xxx.
[2] St., xxxi.
[3] St., xxxi.
[4] St., xxxv.
[5] D. L., xv.
[6] M. I., 9.
[7] D. M., i. 22; Rapp. Volc., 40, n. 260.
[8] T., ii. 44; M. G. ii. lxxviii. 1a.
[9] V. F., ccxcviii.
[10] D. L., xv.; P., xlvii. xlviii. lxvii.; D'H., iii. 113, 126, 128, 130; T., ii. 32.
[11] T., iii. 39.
[12] Millin. Mon. Introd., xiii.; V. L., i. xii. ii. xlii. I.; S. V. T., xx.-xxiii.; V. M., iii.; P. xlvi. xciv.; D'H., ii. 79, iii. 45, iv. 38; B. A. B., 713; B. A. N., ii. iv.
[13] C. D., 46.
[14] C. D., 47; R. R. xlix.
[15] C. D., 50.
[16] C. D., 51.
[17] C. D., 55, 57.
[18] C. D., 58.
[19] M. B., v. xx.; R. R., xiv
[20] B. A. N., iv. p. 55.
[21] A. Z., 1852, s. 248.

Pappo-Silenos,[1] with Niké[2] and others, holding a fish to Poseidon,[3] pursuing a youth,[4] riding on a stag,[5] mingling with the Graces,[6] and attending females at the bath.[7]

The most remarkable circumstance attending him, however, is his Dionysiac character, for he seems scarcely to be separated from the wine-god. His nature, indeed, is generally aërial; he skims the air above Dionysos and Ariadne,[8] or sports with the followers of the god. He is mounted on a horse,[9] a stag,[10] or deer,[11] and on a dolphin;[12] is himself harnessed to a chariot; is drawn by gryphons, lions, swans or even capricorns.[13] But he is generally in the company of females,[14] youths,[15] or athletes,[16] and is frequently seen holding branches and torches.[17]

To the train of Aphrodite belong the CHARITES or Graces, who are subordinate on some vases to Aphrodite,[18] especially Peitho, who attends her toilet.[19] The MUSES, who are often represented with Apollo, are once seen destroying Thamyris. The SIRENS are introduced as accessories upon certain vases, principally in connection with the adventure of Ulysses. Although ASCLEPIOS seems to be later than

[1] Millin., V. P., i. 14, 22.
[2] V. F., cxxvi.
[3] G. A. V., lxv.; M. B., vii. viii. 1.
[4] A. Z., 1848, 324.
[5] T., iv. (ii.) 7.; St. xxviii.
[6] M. A. I., 15.
[7] T., iii. 35.
[8] D. M. i., xxxvii.; V. L. ii. xxviii.; P., lxx.; St., xxvii.
[9] D. M., ii. lix.
[10] T., iv. 7.
[11] P., xlii.
[12] B., 1840, 55.
[13] V. L., i. vii.-xiii. xiv. ii. x.; P., 6, xlix.-liv. lxi.-lxvi. lxxix. lxxxvii. clxxxv.; D'H., ii. 35, iv. 71; B. A. B., 1628.
[14] T., iii. 24–28.
[15] P., lxxxvii.
[16] M. G.. ii. iv. i.
[17] M. G. ii. lxxxvii.
[18] R. V., 41, n. 285; M., i. liii.; V. F., c-cxliii. ccclv.; D. L., xxii.; V. M., viii.; B. A. N., iii. 78; A. Z., 1848, 247; M. A. U. M. xxxvii.
[19] Jahn, Peitho., 8vo., Greifswald, 1856; R. R. viii.; M. B., xxii.; St., xxxiv.; M. A. U. M., xxxvii.; A., 1844, K. C. F., 61.

the red vases, either of the early or late kind, yet HYGIEIA appears in a scene on a most remarkable vase found at Ruvo. TELESPHOROS is never seen. HESTIA, whose name is one of the old Attic forms of Rhea or Vesta, occurs in assemblies of the gods, intermingled with other deities ;[1] while of the telluric gods, ERICHTHONIUS belongs to the legend of the Attic Athene, and it has been thought that the KABIRI may be recognised.[2] ATLAS belongs to the myth of Heracles ; PROMETHEUS, to that of Hera ;[3] and the GIANTS, to that of Zeus.

HADES or PLUTO is rarely the subject of a separate picture, although he appears in a subordinate capacity in many scenes, such as the birth of Athene, the feast of the gods, in the Heracleid,[4] and above all in scenes of the lower world.[5] In connection with the Eleusinian myths he carries off Persephone.[6] Certain youths riding upon a Hippalectryon, and human-headed birds, both male and female, may all belong to the nether world.

The deities of Hades are occasionally painted ; as the MOIRAI or Fates ;[7] the ERINNYES or Furies, who in the story of Orestes, are sometimes coloured black ;[8] HYPNOS and THANATOS, or Sleep and Death, who convey away Sarpedon to Lycia ;[9] the supposed DEMONS of death ;[10] CHARON [11] and the SHADES ;[12] and the KERES or goddesses of death.[13]

[1] A., 1845, B., 56; A. Z., 1846, 253.
[2] G. C., i.
[3] M., ii. xlix. l.; Bl., 29; A., 1837, 219; H., 1.
[4] C. D., 201–202, 204; C. M., 28; T., iii. 1.
[5] G. T. C., A. B.; B. A. N., i. 14; M. A. U. M., xvi. 4; G. C., i.
[6] G. T. C. A. B.; C. D., 206.
[7] Gerhard Rapp. Volc., p. 41 No. 287. See also the Francois Vase. B. A. N., iii. 17, Pl. i. fig. 1.
[8] Ibid. No. 288.
[9] Arch. x. xix. p. 139.
[10] G. A. V., ccxl.
[11] A. Z., 1846, s. 350; St., xlvii.; A., 1837, p. 256; B. A. B., 1622.
[12] St. xlvii. xlviii.
[13] C. D., 205.

HECATE is seen chiefly in connection with Demeter, Persephone, and Apollo.[1] Hades, or Pluto, occurs as a subordinate character. The GORGONS belong peculiarly to the Perseid. The HORÆ, who are connected with Demeter, are found only in subordinate positions. They are seen accompanying the gods to the marriage-feast of Peleus and Thetis, and are present with them in Olympus.[2]

The solar god HELIOS appears in several compositions connected with the Heracleid.[3] He, in his chariot of two winged horses, is seen attacked by Hercules at the Hesperides, to which the hero had floated on the sea in his cup ;[4] merely revealing his head in the solar disc,[5] or else in a chariot with four winged steeds, and having his head surrounded with rays, whilst the stars are plunging into the sea ;[6] in a chariot drawn by four mortal horses, and accompanied by Heos[7] holding a torch ; and in a boat shaped like a dolphin, intended to represent Tethys.[8] At other times his head only is seen rising from the sea. Athene and Ares cross the sea to him.[9] In these compositions the artist intended to show that the action took place at sunrise.

HEOS, or Aurora, is more frequently represented. She is either driving her chariot, drawn by the winged steeds

[1] A., 1833, Pl. c.

[2] A., 1853, p. 103, 113; Gerhard, Rapp. Volc., p. 41, No. 283.

[3] Stackelberg, Die Graeber, xv. 5; V. F., lii.

[4] Gerhard, Ueber die Lichtgottheiten K. Wiss. Ak., Berlin, 1840, taf. i.

[5] M., ii. 55 ; A. 1838, 266, & foll. ; M., ii. lv. l. L. D., ii. cxii. A. cxiii. cxv.

[6] Bl. Pl. xvii. ; R. R. Pl. lxxiii. ; L. D., ii. cxi. ; T., ii. 27.

[7] Gerhard, l. c. M., ii. 30, 31, 32; A. 8, p. 106 ; Millin. Tombeaux de Canosa, Pl. v. ; Passeri, Pict. Etr., iii. 268 : Winckelmann, Mon., No. xxii. ; Dubois Maisonneuve, Pl. i. ; L. D., ii. cxiv ; V. F., cccxciv. ; D'H., ii. 35 ; L. D., ii. cxvi. cxvii.

[8] P., cclxix.

[9] L. D., ii. cxv.

Phaethon and Lampos ;[1] or rising with them from the sea,[2] having on her head a ball ; or preceding Helios in a chariot of four horses, and sometimes in the same chariot with him.[3] In one instance she is seen flying through the air and pouring the dew out of hydriæ,[4] one of which she holds in each hand. Some of the figures reputed to be Niké probably represent this goddess. Her connection with Cephalus, Tithonus, and Athene will be subsequently touched on in connection with the Attic myths and the Homerica.

PHOSPHORUS and LUCIFER, the DIOSCURI and ORION, are connected with the sun-god ; and occur in connection with Hermes[5] and Sileni.[6]

SELENE, the Moon, another of the solar gods, is rarely seen on vases, of any period, and then, generally as a mere pictorial accessory. Once she drives her chariot[7] through the night, accompanied by her crescent ; but more often descends, as Hyperion mounts, the sky.[8] Once she appears at Olympus as a disc showing only her head,[9] and again in the same form as chained to earth by two Thracian witches, who invoke her as ΩΙ ΠΟΤΝΙΑ ΣΕΛΑΝ(Α) "Oh venerable Moon!"[10] The Winds also are

[1] T., iii. 3; G. A. V., lxxix.; Bull, 1846, 92; L. D., ii. cix. cix. A.; cix. B., cx.; V. F. cclxxvi.; P., cclxviii. cclxxv.; C. D., 231, 232; M. M. I., xxxvi.; T., v. i. 55.

[2] Gerhard, Ueber die Lichtgottheiten, Taf. iv. 3; Berlins Ant. Bild., No. 1002; G. A. V., i.; lxxx.; M. G., ii. xlix. 1 a.; G. C., viii.

[3] Ibid. Taf. ii. 2. iii. i ; Millin. Tomb. de Canosa, Pl. v.; Passeri, iii. cclxix.; Millin. Vases, ii. 37; Gal. Myth., 169, 611; Millin. Vases, x. 56; Gal. Myth., xxx. 93.

[4] Gerhard, l. c. Taf. iii. 3, 5; M. G., ii. xviii. 2; G. T. C. P. cclxxxviii.

[5] M. A. U. M., vi.

[6] V. L., i., lxxxiv.; D. L., xxx.

[7] L. D., ii. cxii.; T., iv. (ii.) 12, 13; Mus. Blac., xviii.; C. D., 233; M. B., v. xxv.: B. A. B., 886; C. D., 230, 235; V. F., clxxxvii; V. F., iv. (ii. 32).

[8] Gerhard, l. c. iv. 8; T., iii. 31.

[9] Gerhard, Ueber die Lichtgott. Taf. i. 2, Taf. ii. 2, 3.

[10] Gerhard, l. c., Taf. iv. 8; T., iii. 31(44).

sometimes represented, as BOREAS and OREITHYIA,[1] and ZEPHYRUS pursuing CHLORIS,[2] but chiefly in peculiar myths. The constellation PEGASUS appears once with the Moon.[3]

Intimately related to the winds are the waves, whose various deities form indeed the cohort of Poseidon, but are of rarer occurrence on vases than any other subject, except that of the gloomy Hades. NEREUS is, however, a part of the Heracleid,[4] and TRITON appears in the same myth. GLAUCOS PONTIOS belongs to the Argonautic expedition, and the NEREIDS appear in the Troica.[5] Sea-monsters are sparingly introduced. SCYLLA, as belonging to the Odyssey, is found on later vases devouring the companions of Ulysses. The NAIADS appear on a very ancient vase, in connection with the Perseid.

Some few local deities, intermingled with the principal figures, are introduced on late vases having tragic arguments derived from known subjects; such as THEBE in the Cadmeid, the nymph PHÆA in the Theseid, and ATLAS in the Heracleid. HELLAS is said to have been discovered on a vase recently exhumed at Capua. The supposed nymph CYRENE occurs on a vase representing the myth of Apollo. Such personifications are, however, the rarest of all, and of the latest period.

[1] C. D., 211, 213; A. Z., 1845, s. 35, Taf. xxxi.

[2] Bull, 1844, 98; V. F., cxciii. cclxxxi.; P., i. xciii. xciv.; A. Z., 1845, Taf. xxxi.

[3] Mon. iv. xxxix.

[4] M. Bl., xx.; L. D. iii. i. ii. iii. xxxiii. xxxiv.

[5] C. D., 210; L. D., iii. xxxvi. B., supposed Nereids spinning. G. A. V., vii.; A. Z., 1847, 18* is Triton; B. A. B., 1585.

A winged figure, known from the inscriptions which accompany it, to be NIKÉ or Victory,[1] has been introduced by the vase-painters into the many subjects in which victory is the result, or which typify a future strife. As Eros denotes the purport of the scene to be amorous sentiment, so Victory indicates its heroic tendency. This mode of treatment belongs, however, only to the later period, and the art at an earlier one did not avail itself of such a resource. Niké appears crowning the gods,[2] heroes,[3] athletes, and poets,[4] with a wreath or fillet. She acts as charioteer to Ares,[5] drives a quadriga,[6] and flies to meet Heos or the Morn.[7] She is found as the companion of Zeus, under circumstances in which Iris, his messenger, or Hebe[8] his minister, would be expected to be introduced. On many of the later vases of the fine style, and especially on those of Nola, the goddess alone has been taken by the artist for his subject, holding the *acrostolion* or *aplustre*,[9] erecting a trophy,[10] or proffering an ivy-wreath,[11] a branch,[12] or a shield.[13] But the most charming compositions are those in which the goddess flies through the air, holding the *œnochoë* or jug, the *phiale* or patera, the *thymiaterion* or censer used in sacrifices, or sometimes a lyre.[14] At other times she bears a torch like Hecate,[15] or a

[1] R. V., 40; C. D., 214, 230. Rathgeber, Niké, fo. Gotha, 1851.
[2] R. V., 40, 267; G. A. V., clxxiv.-v.; P., cliv.
[3] R. V., 40, 268; M. G., ii. lxiii. 1 a; G. A. V., clxxiv. clxxv. A. 1844, e.
[4] R. V., 269; M. G., ii. lx. 3, 9; D'H., iv. 114; T., i. 57, ii. 85.
[5] V. F., ccxxiv.
[6] V. F., ccxv.
[7] V. F., ccxxiv.; G. A. V., vii.
[8] B. A. B., 835; M. A. U. M., xxix.; L. D., i. xciv. xcv. xcvi.
[9] T., iv. (ii.) 21.
[10] M. I., xcix. 10.
[11] L. D. i. c.; V. F., ci.
[12] C. D., i. xcviii.
[13] V. F., clxxxviii.; L. D., i. xcviii.
[14] P. ci.; C. D. i. xcviii.
[15] P., ci.; V. L., ii. xxxvii.

sceptre like Hera, or a caduceus like Eirene or Peace.[1] She offers up a ram,[2] crowns bulls for sacrifice,[3] and stands at a tripod[4] or altar.[5] She rarely holds the *cantharos* or cup. She is seen in interviews with other females,[6] and also with a hare as a spectatress or assistant at the Dionysiac orgies. She is connected with Aphrodite.

On the later vases IRIS appears;[7] on the older ERIS, or Contention,[8] a remarkable goddess called KONIKOS,[9] or Dust, and LYSSE, or Madness, fulfil the mandates of Jove. PHOBOS, or Fear, appears once in the strife.[10]

The number of these allegorical figures is considerably augmented on vases of the later style, on which are seen TELETE, or Initiation;[11] EUDAIMONIA, Prosperity;[12] EUTYCHIA, Felicity; KALE, Beauty;[13] PANDAISIA, Festivity;[14] ALKIS, Strength;[15] POLYETES, Longevity;[16] CLYMENE, Splendor;[17] EUCLEIA, Renown;[18] PANNYCHIS, All Night;[19] HARMONIA, Harmony,[20] and APATE, Fraud.[21] At last not only PLOUTOS, or Wealth, but also CHRYSOS, or Gold, is introduced;[22] the popular taste delighting in

[1] Gerhard Flugelgestalten, Abh. K., Berlin, Akad., 1840, iii. 6, iv. 3, 4; G. A. V., lxxxii.
[2] B. A. N., v. 87, ii. 3.
[3] P., vii.; G. A. V., lxxxi.; V. F., ccclix.-lxi.-lxiii.-lxv.
[4] L. D., i. xci.; M. P., vi.
[5] L. D., i. xcii.
[6] P., ccxvii. ccxli.; L. D., c.
[7] C. C., 68, 69; L. D., c.; G. A. V., xx.
[8] Gerhard Flugelgestalten, Taf. ii. 6.
[9] C. D., 14, 241; A. Z., 1852, 246.
[10] G. R. V., 41, 281.
[11] Gerhard Flugelstalten, ii. iii.
[12] B. A. B., 810, 864.
[13] Rev. Arch., 1855, p. 456.
[14] Ibid.; B. A. N., v. 28.
[15] Mem. Acad. Pont., 4to., 1845; A. xvii. 1846, 415-417.
[16] Creuzer. Gall. 8.
[17] Rev. Arch., l. c.
[18] Ibid.; B. A. N., v. 28.
[19] B. A. N., v. 28.
[20] Ibid.
[21] B. A. N., v. 28.
[22] B. A. N., iii. 13.

seeing actions attributed to mental abstractions and material objects, which were made to chase, to gather fruit, to fly, repose, &c., like the actions described in the picture of Cebes, or the tales narrated in the fable of Cupid and Psyche.

CHAPTER VI.

Glazed vases—Subjects continued—Heroic legends—the Heracleid—Attic legends —the Theseid—the Cadmeid legend of Œdipus—Thebaid—Various Theban legends — Myth of Athamas — Legends of Northern Greece—Argonautic expedition — Calydonian boar — Cephallenic traditions — Bellerophon — Perseid—Pelopeid—Dioscuri—Centauromachia — Minotaur—Hyperborean legends — Phrygian legends — Orpheus and Eurydice — Troica — Ante-Homerica — Homerica — Post-Homerica — Unidentified subjects — the Nostoi — Odyssey — Telegoniad — Oresteiad — Semi-mythic period — Historical subjects—Religious rites—Civil life — The Palæstra—Pentathlon — Dramatic subjects — Banquets — War — Immoral scenes — Temples — Animals—Relation of the subjects to Hellenic literature—Homeric poems—Æthiopica—Cyclic poems—Cypria—Nostoi—Telegonia—Hesiod's poems —Thebaid—Poems of Stesichorus—Epigrams and fables — Threni — Oresteiad — Emblems, attributes, costume — Expression — Scenery or adjuncts.

HAVING thus detailed the subjects of vases with regard to the principal gods who figure on them, we will now proceed to consider the heroic legends from which others were taken.

Commencing with the heroic cycle, the most important and fertile in events, if not the first in point of time, is the HERACLEID, which occurs on vases of all ages, and offers an extensive series of exploits of Heracles, from his birth to his apotheosis. He is seen carried by Hermes, or nursed by Hera, amidst several of the deities of Olympus,[1] or strangling the serpents in his cradle.

[1] St. xvii.; A. Z., 1843, s. 75.

Throughout his labours, and the parerga, although often alone he is sometimes accompanied by his friend Iolaos, or by Hermes and Athene. He is beheld in the forests of Mount Cithæron,[1] where he has descended from his chariot,[2] and strangling the lion of Nemea,[3] which he subsequently flays[4] in the cavern. He is represented destroying the Lernæan hydra,[5] after descending either from his chariot[6] or from his horse; crushing its head with his club[7] or burning it with torches,[8] while the scorpion or land-crab endeavours to bite his heel. The subjugation of the Cretan bull,[9] which he ties with cords,[10] and the capture of the Erymanthian boar, especially the scene of bringing it back to Eurystheus, who throws himself in trepidation into the *pithos*, are often depicted.[11] He is also seen receiving the belt from Antiope,[12] and fighting with the Amazons.[13] Of rarer occurrence are the taking of the stag of Mount Cerynitis, in spite of the protection

[1] For Hercules, see C. C., p. 36 and foll.

[2] B. A. B., 992, 993; C. F., 77, 80, 90, 109; M. G., ii. iii. 2, 2 a, ii. vii. 2 b, xlvi. 1 a, xlvii. 2 a; M. Bl., xxvii.

[3] B. A. B., 1640, ccxxxviii.; C. M., 29; M. G., ii. xii. 3 a; G. A. V., lxxiv. xciv. cxxxviii. cxxxix. cxcvii.; T., iv. xxiii.; G. A. V., clxxxiii. cii.; V. C., pl. xxxiv. 2; V. L., i. xciii.; G. E. V., xi. D.; C. D., 265—70; M. B., xiv. xviii.; M. I., lxxxix.; M. G., ii. tav. x. 2 a; G. A. V., cxcii.

[4] G. A. V., cxxxii.

[5] Roulez Ac. Brux., vii. No. 8; C. D. 270.

[6] Mon., ii. xlvi.; D. M., ii. lxxv.; G. A. V., xcv.

[7] G. A. V., cxlviii.; A. Z., 1852, s. 228; M. I., xcix. 7.

[8] Roulez. Ac. Brux., vii. 8; M., iii. xlvi.

[9] T., ii. iv. 24; A., 1845, pl. c.; V. G. xi.; M. A. I., i.; G. A. V., xcix.; T. v. 50; V. L., ii. xxi. l. 57; B., 1834, p. 241; V. F., ccclxiv. ccclxxvi.; C. D., 279—282; M. B., viii. xiii.; St. xiv.; B. A. B. 630, 906; A. Z., 1852, s. 233.

[10] M. G. ii. xxxviii.

[11] C. F., 81; G. A. V., xcvii. cxxxv.; M. G., ii. li. 2 a; V. F., ccxxix.—ccxxxi.; M. P., xii.; A. Z., 1847, s. 24*; B. A. B., 613, 617, 638, 653, 655; A. Z., 1852, s. 234, boar; M. I., lxxxv.

[12] V. F., xcviii. ccxli.; M. B., vi. v.; A. Z., 1846, s. 287; B. A. B., 622, 631; M. A. U. M., xxxix.

[13] V. F., cclvii.; D., liv. lv.; C. D., 283, 293; St., xiv.; B. A. B., 275—77, 688.

of Artemis ;[1] the destruction of the Stymphalian birds,[2] either with his club or sling ; the capture of the horses of Diomed ;[3] the slaying of Busiris,[4] and of Geryon,[5] who is represented as three warriors, and sometimes winged,[6] or with a triple head ;[7] the driving away of his oxen ;[8] and the contest with Eryx in Sicily.[9] In the scene with the Hesperides, they are represented guarding the tree, assisted by the serpent Ladon,[10] which sometimes has a double head. On some vases the Hesperides aid in gathering the apples,[11] on others Heracles supports the orb of heaven while Atlas seeks the tree.[12] The contest with Achelous for the hand of Dejanira is by no means an unusual subject on the early vases ; the river-god is generally represented as a bull with a human head,[13] as described by Sophocles, and even in the type of a fish.[14] The presentation of his horn to Jupiter is also depicted.[15] Heracles is also often seen crossing the sea in the golden cup ;[16] seizing Nereus, who changes himself into a lion, panther, and dolphin ;[17] or engaged in a monomachia[18] with

[1] G. A. V., ci. c.

[2] G. A. V., cvi., or pigmy and crane; M. P., viii.; C. D., 278; T., ii. 18.

[3] T., ii. 19, 30; B., 1843, 59.

[4] M. G., xxxviii.; V. 405; R. R., xxviii.; G. T. C., viii.; C. D., 306; M. B., xii. xxxviii.; M. I., xc.

[5] G. A. V., civ. cvii. cviii. clvii.; B. A. B., 1592; M. G., ii. xcviii. 1 a; B.,1834, p. 241; A. Z., 1846, p. 342; 1852, s. 251; D. L., viii.; A., 1834, p. 69, pl. c.; C. F., 85, 86.

[6] C. D. 294, 299.

[7] G. A. V., cv.; D. L., viii.

[8] V. G., xxvii.; G. A., x.

[9] G. A. V., cvi.

[10] D'H., i. 127, iii., 123; B., 1844, p. 89; B., 119; V. F., ccxxxvii.; D'H., ii. 115; M. B., xii. xxxvii.

[11] G. A. V., xcviii.; C. D., 307, 308; A. Z., 1844, s. 319.

[12] I. S. V. T., xvii.; P., xl. ccxlix. ccl.; D'H., iii. 94; B. A. N., i. p. 126; iv. tav. iv.

[13] G. C., No. 92; G. E. V., xv. xvi.; B. A. B., 661, 669; A. Z., 1852, s. 247; C. F., xix.; Tr. R. Soc. Lit., iii. p. 117.

[14] G. A. V., cxv.

[15] T., iv. 35 (25).

[16] G. A. V., cix.; M. G., ii. lxxiv. 1 b.

[17] V. G., xxviii.; P. ccv.

[18] G. A. V., cxii.; A. Z., 1843, s. 63; C. F., 78, 79; G. E. V., xv. xvi.; C. D., 299, 304; B. A. N., i. p. 118; B. A. B.,

Triton,[1] an event of which no notice is preserved in ancient literature. Not less remarkable are, the supposed contest with the Molionides,[2] that with the Ligyres,[3] and the death of the giant Alcyoneus,[4] in which either *Thanatos*, Death, or *Hypnos*, Sleep, intervenes. The insanity of the hero and destruction of the family of Iole,[5] his delivery by Hermes to the Lydian Omphale,[6] the contest of the demi-god with Hera at Pylos,[7] and his discharging his arrows at the Sun, are also depicted.[8] The descent to Hades,[9] the rescue of Alcestis, and of Theseus and Pirithous,[10] the dragging of Cerberus to earth, who is depicted with two instead of three heads,[11] and the bringing of the silver poplar from Hades,[12] are also represented, and are followed by the death of Lyctes.[13] The hero is also seen carrying Pluto on his shoulders.[14] Among the representations of his other adventures are his arrival in the forests of Pelion, his interview with the centaur Pholus,[15] and subsequent fight with the centaurs Asbolus, Hylæus, and Petræus,[16] in which he appears as protagonist; the

697; A. Z., 1852, s. 234; M. A. U. M., xi.; A. Z., 1853, s. 399; C. M., 31.

[1] G. A. V., cxi.; V. G., xxxii.; A. Z., 1852, s. 230; M. G., ii. xliv. 2 a, b.

[2] D'H., iv. 50; B., 1843, 78; C. D., 319; T., iv. (ii.) 2.

[3] B., 1842, p. 29.

[4] T., ii. 20, I. 1, xxxi., ii. 10; M. I., c.; Jahn. Sach. Gesell., Nov. 1853; A. Z., 1853, s. 237; A., 1833, p. 308, pl. o.

[5] Bull., 1846, p. 66; G. A. V., cxlv.; C. F., 88.

[6] G. A., xiv.; C. D., 316, 317, B. A. B., 1024; V. L., ii. vi.

[7] G. A. V., cxxvii.; Bull., 1831, p. 133.

[8] St., xv.; B. A. B., 707.

[9] G. A. V., cxxviii.

[10] A. Z., 1844, s. 227.

[11] B. A. B., 1636; A. Z., 1852, s. 234; M. G., ii. lii. 2 a; B. A. B., 657; A. Z., 1853, s. 399; G. A. V., xl. xcvii. cxxix. cxxx. cxxxi.; V. F., cxxxvi.; C. D., 65, 310, 311; A. Z., 1843, taf. xi. s. 177.

[12] D. M., ii. lxxi.; Zeus Basileus und Hercules Kallinikos, 4to, Berl. 1847, Winckelmannfeste; V. F., cviii.; St., xlii.

[13] P., xv. xvi.

[14] D. M., ii. x.; P., ii. 104.

[15] G. A. V., cxx.; T. v. (i.) 51.

[16] D. M., i. lxviii.; D'H., ii. 124; B., 1845, p. 10; M. G., ii. xxxix. lxxii. 1 a; G. A. V., cxix.; G. E. V., xiii.; St., xli.; A. Z., 1852, s. 228, 230, 247; B. A. B., 1588.

insolence of Nessus to Dejanira, and the death of that centaur;[1] the supposed contest with Lycaon;[2] the capture of the Kerkopes, or thievish elves of Ephesus;[3] the boxing-match with Eryx; his bathing at the hot-springs of Sicily or Thermopylæ;[4] his wrestling-match with the Lybian Antæus;[5] the death of Cacus;[6] his fishing with his club;[7] his connection with Glenos,[8] and with Telephus;[9] and the sacrifice of a bull.[10]

In the Amazonomachia,[11] or battle with the Amazons, Heracles, aided by Iolaos, appears on the earlier vases as the protagonist in the contest.[12] The single combat with Cycnus,[13] in which Heracles is assisted by Minerva and Cycnus by Ares, while their father Jupiter intervenes between the heroes, is by no means uncommon on the earlier vases. His Trojan expedition and adventure with Hesione are also represented.[14] We likewise find the contest with Apollo for the tripod at Delphi,[15] in which the god, aided by Athene and Artemis, bears off the prize,

[1] A. Z., 1843, 192; R. Rochette, Mém. d'Arch. Comp., 4to, Paris, 1848, pl. viii.; M. I., xcv.; G. A. V., cxvii.; D'H., iv. 24, 31; M. G., ii. xxviii. 2, 2 a; V. G., xxxiii.; M. G., ii. lxxxix. 4 a; I., s. x. 1–13; P., cxvii.; V. F., cxix.; C. D., 320, 321. See also B. A. B., 628.

[2] See subject of Poltys.

[3] G. A. V., cx.; B., 1843, p. 65; A. Z., 1843, s. 140; B., 1830, p. 95; Duc de Serra di Falco Illustrazione d'un Vaso Fittile, 1830, p. 95; V. F., clxxiii.; iii., 88; C. D., 315.

[4] Millin. Intr., p. xiv.; G. A. V., cxxxiv.

[5] A. Z., 1852, s. 234; G. A. V., lxx. cxiii. cxiv.; V. G., xxxi.

[6] M. G., ii. xvi. 2 a.

[7] Christie, Etr. Vases. Pl. xii.

[8] B., 1832, 104.

[9] V. F., clxxi.

[10] G. T. C., xv.

[11] M. G., ii. lxvi. 4 c.; G. A. V., civ.; D. L., xliv.; G. E. V., xvii.; P., clxiii.; M. I., lxxxvii.; T., i. 12, iv. 26.

[12] T., i. pl. 12; D'H., iv. 50; C. F., 83, 84.

[13] G. A. V., cxxi. cxxii. cxxiv.; M. G., ii. x. 1 b; M. I., c.; Bull., 1835, p. 164: A. Z., 1852, s. 230, 234. M. A. U. M., xxxviii.; A. Z., 1853, s. 402; M. M. I., xliv. 2.

[14] G. A. xi.; B. A. B. 1018.

[15] M. G., ii. xxxi. 1 a, lxxxv. 2 a; G. A. V., liv. cxxvi.; G. A. V., cxxv. 2, 204; B., 1846, 97; Curtius Herakles, 4to, Berlin, 1852; M., i. ix.; C. D., 313, 314; St., xv.; B. A. B., 979; C. M., 33, 34; D. L., iv. v.

whilst the Pythia beholds the contest from the shrine ;[1] the rape of Auge ; the birth of Telephus and his nurture by the hind ;[2] the reconciliation with Apollo ;[3] Hercules Musagetes[4] playing the lyre of Apollo, having been instructed by Linus, or sounding the double flute in company with Hermes and the faithful Iolaos.[5] As a subordinate, Hercules assists in the Argonautic expedition ; performs the sacrifice at the altar of Chryse,[6] in Lemnos ; and mixes in the grand and terrible fight of the gods and giants.[7] On many vases he is allied with Bacchus and the followers of that god. He is often seen reposing with the god of wine ;[8] or else, when overcome by excess, robbed[9] of his bow and arrows by the Sileni, whom he pursues. At other times he has penetrated to the regions of the Hyperboreans,[10] and brings back the golden olive. We also find depicted his marriage with Iole ;[11] his interview with Dejanira,[12] who holds up the young Hyllus ;[13] the delivery of the poisoned tunic by Lichas ;[14] and the immolation of the hero upon the burning pyre of Œta,[15] the satyrs looking on, while the immortal portion of the demigod ascends to heaven in the car of Jove,[16] driven either by his favourite Pallas Athene, or by Niké. On the oldest

[1] A. Z., 1852, s. 240; M. I., lxxxviii.; V. G., xxx.; B. A. B., 1630, 659; A. Z., 1852, s. 247; T., v. (i.) 52, 53; A. Z., 1852, s. 229, 234; C. F. 88.

[2] D'H., iv. xxiv.

[3] V. D. C., xi.

[4] M. G., ii. xl. 1 a; G. A. V., lxviii. 8; V. L., ii. vii.; D'H., iii. 31; V. F., ccxc.; G. T. C., xv.; A. Z., 1852, s. 234.

[5] M., iv. xi.; V. L., ii. xiii.

[6] V. L., i. xxiii.

[7] G. A. V., lxxxiv.; M., iii. 1, 1 a.

[8] G. A. V., lix.–lx., lxix.–lxx.

[9] T., iii. 37; V. G., xxxv.; B. A. B., 1590.

[10] M. G., ii. xiii. 1 a, 1; A. Z., 1853, s. 400.

[11] B. A. B., 1016.

[12] A. Z., 1848, s. 223.

[13] G. A. V., cxvi.

[14] B., 1845, p. 37; A. Z., 1852, s. 238.

[15] M., iv. xli.; B., 1846, 100; G. A. V., xxxi. cc. p. 52, n. 97; V. L., xxxiv.; D'H., iv. 59; A. Z., 1842, s. 248.

[16] D'H., iii. 52.

vases he is accompanied in his ascent by Apollo, Dionysos, and Hermes,[1] and is generally introduced into Olympus[2] in a quadriga. This is followed by the marriage of Heracles and Athene,[3] or Hebe,[4] and the repose of the demigod with his mother Alcmena in Elysium.[5] Zeus, Athene, and Heracles,[6] form another scene in Olympus.

Heracles also appears in scenes of an import difficult to interpret. Thus he is seen standing with his protectors Hermes and Athene,[7] or with Zeus,[8] holding a bow and arrows ;[9] seated on a folding stool, *ocladias*, under a tree,[10] or reposing on the ground in presence of Athene, and having behind him a vine ;[11] crowned by Niké,[12] or Hermes ;[13] receiving a libation from Athene,[14] and attending on her chariot ;[15] performing his supposed expiation ;[16] playing on the lyre,[17] or on the flute ;[18] present amidst warriors ;[19] carrying Dionysos ;[20] in a contest with Poseidon ;[21] received by Poltys and Erectheus ;[22] and with

[1] M. G., ii. li. 1 b; G. A. V., cxi. cxxxvi. cxxxvii. cxxxix. cxli.; D. M., iii. xviii.; V. G., xxxvi.; M. G., lxxxiv. 2 a; B., 1845, p. 21; M. G., ii. vii. xviii.; B., 1844, p. 37; C. D., 327—32.

[2] G. A. V., cxxviii. cxliii. cxlvi.—vii.; V. D. C., xxv.; C. M., 36, 37; B., 1844, p. 37; V. F., ccviii. ccx.–xi.–xxii. ccxvii. ccxxv.

[3] M. G., ii. xxxvii. liv. 2 a; G. A. V., xviii.

[4] G. A. V., cxxxv.; V. L., ii. xi.; P., cclxxvi.

[5] G. A., xv.; B. A. B., 695, 706; A. Z., 1853, s. 402; M. I., lxxxix.

[6] G. A. V., cxliii.

[7] T., i. 22, ii. 22; G. A. V., cxli.; I. S., v. T., xxxv.; A. Z., 1847, s. 24*; 1848, s. 220; A. Z., 1852, s. 234, 238.

[8] G. A. V., cxliii.

[9] G. A. V., cliii.

[10] T., iv. (ii.) 22; G. A. V. cxxxiii.; A. Z., 1852, s. 234.

[11] B., 1837, p. 53; A., 1834, p. 334; G. C., c.; G. A. V., cxlii.

[12] V. F., lxi. lxii.

[13] D. M., iii. xli.; G. C., c.; I. S., v.; T., xxxviii.; D'H., iii. 49; T., ii. 21.

[14] Christie Pl., xv.; D'H. iii. 49.

[15] C. M. 35; M. G., ii. ix.

[16] P., cclxxvii.

[17] B. A. B., 665; M. I., xcix.; V. L., ii. vii.

[18] B., 1838, p. 10; M., iv. xi.; V. L., ii. xxii.

[19] A. Z., 1846, p. 340; V. L., i. xxiv.

[20] P., civ.

[21] C. C., 95.

[22] A. Z., 1846, taf. xxxix., s. 233; A. Z., 1853, s. 401.

Dionysos, Athene, Ares, and Hermes.[1] His decision between Virtue and Pleasure,[2] is also supposed to be represented. The bust only of the god is sometimes seen;[3] and he is also parodied as a pigmy destroying the cranes.[4] He appears in certain scenes as a subordinate, in connection with Hermes and Athene,[5] or Niké,[6] with Creon, Ismene, Antigone, and Hæmon;[7] in an interview with Silenos,[8] or intermingled with Bacchantes,[9] accosted by Zeus,[10] and in a symposium with Dionysos.[11]

The other myths of the heroic cycle have been classed by Müller according to their local origin, and of these the Attic are the first in importance, and the most remarkable for their number. Of legends, peculiarly ATHENIAN, the adventures of the daughters of Cecrops, such as Herse, belong to the myth of Hermes; the birth of Ericthonius to that of Athene; the rape of Oreithyia by Boreas, to that of the Winds. Tereus and Procne occur on very few vases, if at all; and the amour of Æthra and Poseidon has been mentioned when speaking of that deity. But the adventures of Theseus, especially the death of the Minotaur, are pourtrayed at all epochs of the art, more especially on vases of the finest workmanship, apparently the produce of the Athenian potteries, and were possibly copied from some work of high renown.

These exploits formed the argument of a cycle of adven-

[1] B. A. B., 676.
[2] A., 1832, pl. F. p. 379.
[3] M. G., ii. lxvi. 3 a.
[4] D. M., i. lxiii.; T., ii. xviii.
[5] G. T. C., viii.
[6] C. D., 322; A. Z., 1852, ss. 234, 238.
[7] B., 1836, p. 120.
[8] B. A. B., 1590.
[9] C. C., 101.
[10] B. A. B., 1028.
[11] B. A. B., 676; C. Bt., p. 28. For many subjects, cf. C. C., pp. 36–57.

ture, called the THESEIS, modelled upon the Heracleis. The whole cycle is not represented, but there is enough to show the high antiquity of many portions of the mythos; which, however, are also found mixed up with other Athenian traditions of the adventures of Hermes and Herse, of Boreas and Oreithyia, of Aurora and Cephalus, and of the birth of Ericthonius. The labours of the hero often form a series of decorations for cups, which follows the order of his march through the isthmus to Athens. The first is the subject of Ægeus consulting the oracle of Themis.[1] Theseus is then represented discovering the sword and belt;[2] bending the pine-tree, and destroying Sinis the pine-bender.[3] Next are depicted his amour with the daughters of Sinis,[4] the destruction of the sow or boar of Cromyon,[5] and the interference of the Nymph Phæa; the wrestling-match with Cercyon;[6] the destruction of the robber Polyphemon of Damastes, called *Procrustes*,[7] or "the stretcher," on his own bed, whom he slays with a *pelekys;* the contest with Sciron,[8] whom he hurls down the rugged rocks to the gigantic tortoise at their feet; the amour of the demigod with the daughter of Sciron; the recognition of Theseus by the aged Ægeus[9] and Poseidon;[10] the capture of the bull of Marathon;[11] the departure of Theseus to destroy the Minotaur,[12] whom on one vase

[1] Gerhard, Das Orakel der Themis, 4to, Berlin, 1846.

[2] Bull., 1846, 106.

[3] G. A. V., clix. ccxxxii. ccxxxiii.; V. F., xlix. cxi.; A. Z., 1846, s. 288; B. A. B., 807; T., i. 6, ii. 13.

[4] C. D., 347.

[5] M. G., ii. xii. 1 a; G. A. V., clxii. ccxxxii. ccxxxiv.; C. C., 111; C. D., 348.

[6] C. D., 348; G. A. V., ccxxxiv.

[7] V. G., ix. x.; G. A. V., ccxxxiv.

[8] G. A. V., cxxiv.; M., iii. xlvii.; P., ccxlviii; T. v. (i), 59.

[9] M G., ii. lv. 1 a.

[10] M., i. lii.; D. L., xliii.

[11] V. F., liv.; C. D., 336.

[12] M. G., ii. lxxxii. 2 a; G. A. V., clxi.

Pasiphaë is seen nursing,[1] and whom he slays with the aid of Ariadne ;[2] his marriage with Ariadne at Delos,[3] and her abandonment ; his friendship with Pirithous ;[4] the grand Centauromachia at the nuptials of Pirithous, in which the Lapiths are aided by Hercules ;[5] the death of Cæneus ;[6] the expedition to Trœzene to carry off Helen, or Corone ;[7] the invasion of Athens by the Scythes, with the Amazons, Deinomache, and Philonoe,[8] and victory of the Athenians ;[9] the hero attacking Hippolyte and Deinomache ;[10] his entrance into Themiscyra ;[11] the death of Antiope on her abduction by the two friends ;[12] their descent to Hades to carry off Proserpine ; their capture by the Furies ;[13] and the story of Hippolytus.[14]

Belonging to Attic myths are the rape of CEPHALUS, who is borne off by Heos,[15] in presence of Callimachus,[16] and sometimes has at his side the dog Lailaps ;[17] the death of Procris,[18] and the fate of PROCNE.[19] An often repeated

[1] A. Z., 1847, s. 9* ; B., 1847, 121.

[2] V. L., i. xxx. ; V. F., ccxcvi.-ccxcvii. ; C. D., 333, 335, 337, 338, 339, 340 ; T. v. (i.) 57, 58 ; M. G., ii. viii. 1 b, ix. 1 a. ; G. E. V., xxiii. ; G. A. V., clxi. ccxxv. ; C. C., pp. 112—114 ; M. G., ii. xlvii. 1 a ; Migliarini, Acc. Fior. Mem. del. 4to Fir. 1839, tav. iii. ; D'H., iii. 86 ; D. L., xiii. ; B. A. B., 674, 688 ; 1643, c. Bt. 42, no. 42—44 ; A. Z., 1852, ss. 237, 238 ; C. M., 42, 44 ; C. F., 81–84 ; T., i. 25.

[3] G. E. V., vi. ; M., iv. lvi. lvii.

[4] B., 1845, 202 ; 1850, 16.

[5] V. L., i. xxv. xxvi. xxvii. ; C. D., 342, 345, 346 ; C. M., 43.

[6] G. A. V., clxvii. ; D. L., x. ; A. Z., 1852, s. 250 ; T., iv., 47.

[7] G. A. V., clxviii. ; C. C., 110 ; M. A. U. M. xxx.

[8] M. G., ii. xx. 2 a ; G. A. V., clxvi.

[9] M. P., xxxv.

[10] Bull., 1833, p. 151 ; M., i. lv. ; C. C., 115 ; G. A., 4 ; A. Z., s. 235 ; M. A. U. M., ix.

[11] G. A. V., clxiii. clxiv. clxv. ; M. P., xxxv. xxxvi. ; M. G., ii. xxiv. 2 a.

[12] V. F., cccxx. ; A., 1833. ; Pl., a.

[13] C. M., 51 ; Cf. for many vases of the Theseid, C. C., 110-112 ; B. A. N., iii. 75 ; A. Z., 1844, taf. xv.

[14] A. Z., 1848, 245 F. ; A. Z., 1853, s. 2 ; M., iii. xlvii. ; M. G., ii. lxviii. 1 ; G. A. V., clviii. clx. ; V. G., xii. xiii. ; Nouv. Ann., 1836, 139 ; M., i. lii. liii. ; A. Z., 1852, taf. l.

[15] G. A. V., s. 39, n. 33.

[16] B. A. N., i. tav. i. ; T., iv. 12.

[17] C. F., 14 ; B. A. N., 1844, tav. i. 5 ; V. D. C., xiv. ; R. R., xlii.–xliv. A ; A. Z., 1852, s. 340.

[18] D. H., ii. 24, 126 ; M. A. U. M., xiv. ; D. L., xl.

[19] B. A. N., 1845, tav. i., No. 5.

subject is BOREAS bearing off Oreithyia from the altar of Athene, under the olive in the Erectheum, while Herse and Pandrosos stand astonished.[1] The birth of ERICTHONIUS;[2] the water-drawing at the fountain of CALLIRHOE;[3] ION and CREUSA,[4] and PANDORA,[5] occur less frequently.

THEBAN MYTHS.

The vases of later style present a few adventures of the Bœotian hero Cadmus, forming the CADMEID. The hero is represented killing the dragon of Ares, which guarded the fountain of Dirce, in the presence of Harmonia, Aphrodite, and satyrs;[6] or of Poseidon, Demeter, Apollo, Artemis, Athene, Niké, Ismene, and Thebe. Athene delivers to Cadmus the stone with which he killed the dragon.[7] The hero is also seen at the games of Pentheus.

The adventures of SEMELE belong to the cycle of Zeus.

ORION is found on only one vase.[8]

The story of ŒDIPUS, commencing with Laius bearing off Chrysippus,[9] is found on some vases of the oldest style, in which Œdipus is seen discovered by the herdsman Euphorbus,[10] and solving the enigma of the Sphinx,[11]

[1] G. A. V., clii. 1; D. M., ii. v.; R. R., xliv. A; A. Z., 1852, s. 240; B. A. B., 1602; C. C., 1068; V. F., cxxi.; G. E., V., xxx.

[2] M., iii. xxx; G. A. V., cli.

[3] R. V., 31, 32, n. 206; V. F., xliii. xliv. cxxii.

[4] A. Z., 1852, s. 401, taf. xxvii.; L. D., iii. xliv.

[5] Gerhard, Festgedanke an Winckelmann, 4to. Berl. 1841; C. M. 9; L. D., iii. xliii. xlv.

[6] Millin. Mon. Ant. In., ii. xxvii.; D. M., ii. vii.; Bull., 1843, 62; Bull., 1840, p. 49; R. R., iv.; V. F., ccxxxix.; G. V., c.

[7] Bull., 1840, pp. 49, 54; Bull. l. c. 127; B., 1841, pp. 177, 178; A. Z., 1843, s. 26.

[8] C. D., 260.

[9] Bull., 1840, p. 188; B. A. B., 1010.

[10] Mon., ii. xiv.

[11] T., ii. 24, iii. 34; R. V., p. 48, no. 424; M. G., ii. (D. L., xvii.) lxxx., 1–6;

by stabbing the monster ;[1] while, upon the latest of all, the tragic arguments of Euripides and Sophocles occur,—
—such as Œdipus at Colonus ;[2] perhaps Eteocles and Polynices ;[3] his tomb ; the expedition of the Seven against Thebes,[4] and the scene with Axiocersa and Manto.[5]

Several subjects are derived from the THEBAIS, and principally from the earlier incidents : such as the departure of Amphiaraus in his chariot, drawn by the horses Callopa[6] and Calliphora, and with his charioteer Baton ; his farewell to his wife Eriphyle,[7] the young Adrastus, and Alcmæon,[8] a scene which is often repeated ;[9] or else he is represented with Tydeus, Adrastus, Deianira,[10] and Eriphyle ;[11] especially in the scene in which the last is bribed with the necklace.[12] There are also the quarrel of Amphiaraus and Adrastus ;[13] an interview between Antigone and Ismene ;[14] the death of Eriphyle ;[15] the meeting of Admetus and Alcestis ;[16] and a figure, supposed to be Dirce.[17]

Another Theban legend, which sometimes appears on vases, is the death of Pentheus by the hands of his mother.[18] The story of Actæon[19] must also be regarded

Bull., 1844, p. 132 ; Mus. Blac. xii. ; C. D., 364, 367 ; M. M. I., xl.

[1] St., xxxvii.

[2] A. Z., 1853, s. 400 ; V. G., xxiii.

[3] G. A., vi. ; St., xvi ; B. A. B., 860 ; C. C., 125.

[4] R. R., xxxv. ; P., cclxxix., cclxxx. ; M. A. I., x.

[5] V. F., cccxv.

[6] A. Z.

[7] Annali, 1839, 261, 1843, 206-218.

[8] Scotti. Illustr. d'un vase Italo-Græco, d. M. Arc. di Taranto, 8vo, Napoli. 1811 ; V. G., xx. xxi. ; V. F., ccxix. ccxx.

[9] M., iii. liv.

[10] M. G., ii. xxxiv., 2 a ; Bull., 1844, p. 35 ; G. A. V., xii. ccviii. ; M., iii. liv.

[11] Panofka, Hyp. Rom. Stud. i. s. 186.

[12] D'H., ii. 71.

[13] C. D., 367 ; T., i. 23.

[14] B. A. N., iv. tav. vii. xxxii. ; A. Z., 1845, xxvii. 49.

[15] T., i. 21.

[16] M., iii. xl.

[17] L. D., iii. lxix.

[18] M., i. vi.

[19] V. L., i. ii. xi. ; M., ii. viii ; G. A., vi. ; B. A. B., 1010.

as Theban. No subjects from the Epigoniad are known.

Of the local myths of Helle or Theophane, and the fall of Phrixos, that part only is seen which represents Helle crossing the sea ;[1] for what was supposed to be the sacrifice of the ram,[2] appears now to be more probably the sacrifice made by Œnomaos previous to his fatal race with Pelops.

Of the traditions assigned to northern Greece, the Pheræan legend of Alcestis is part of the mythos of the Heracleid. One vase only, and that of Etruscan style, represents the parting of Admetus and Alcestis.[3] Of the legends of Phthiotis, the Achilleid is only an episode of the Troica, and so closely connected with those legends, that it is preferable to refer it to that head. Of the Aetolian traditions, the hunt of the Calydonian boar is described elsewhere.

The ARGONAUTIC EXPEDITION, the great naval epos of Greece, which had formed the subject of the strains of Orpheus, and of which there is so detailed an account in the dry poem of Apollonius Rhodius, occurs only on vases of a late age and style,—the incidents having apparently been derived from such parts of the subject as had been dramatised. Hence they are limited to the later adventures,—such as Jason trying his lance ; Tiphys building the Argo ;[4] the sacrifice of Lemnos ;[5] the land-

[1] T., iii. 2, i. 1, xxvi. ; G. E. V. A. ; B. A. B., 996.

[2] R. R., xxxiv. xxxv. ; G. A., 6.

[3] Dennis, Cities and Cemeteries of Etruria, Title-page.

[4] C. D., 875 ; L. D., xxxvii.

[5] V. G., li. ; G. A. V., clv. ; V. G., l. ; G. A. V., cliv. ; L. D., ii. cv. cvi. cvii. cviii. ; A. Z., 1845, s. 161, taf. xxxv. xxxvi., s. 178 ; D. M., ii. viii. ; A. Z., 1846, taf. xliv. ; M. A. U. M., xxii. ; M. I., xcvii. ; C. M., 30 ; T., i. 27.

ing of the Argonauts on the coast of Mysia ;[1] Philoctetes bitten by the serpent ;[2] the loss of Hylas ;[3] the victory of Pollux over Amycus ; the chasing of the Harpies from the tables of Phineus[4] by the Boreads ; Jason charming the serpent,[5] and swallowed by it ;[6] the Dioscuri, aided by the enchantments of Medea, destroying the Cretan giant Talos ;[7] Jason's marriage with Medea ;[8] the return to the court of Pelias with the golden fleece ;[9] the boiling of the ram in the presence of Pelias and his daughters ;[10] the forcible dragging of old Pelias to the caldron ; the renewal of Jason's[11] youth. The death of the children of Medea, and her escape in the chariot of winged dragons ; with all the tragic incidents which befel the family of Creon, are found as the arguments of a CREONTEIA.[12] The most important and most frequently repeated legend is the great hunt of the CALYDONIAN BOAR, which, when depicted in its fullest form, has the names of all the hunters and dogs,[13] or with that of persons not recorded.[14] The preparation for the hunt ;[15] the destruction of the

[1] V. F., cccxliv. ; D'H., iv., 41.

[2] A. Z., 1846, s. 285.

[3] B., 1831, 5.

[4] M., iii. xlix. ; St., xvi. xxxviii. ; M. A. U. M., xv. ; M. I., lxxxii. xcix.

[5] V. G., vi. ; M., v. xii. ; D'H., i. 127, 128, 129 ; A. Z., 1844, s. 233, attaching it with Hercules ; An., 1848, p. 107 ; M. V., ix. ; I., s. v. T., xii. T., xvi. ; T., xviii. ; Bull., 1835, p. 183 ; A., 1849, pl. i. ; G. A., x. ; C. D., 256, 257 ; G. A. V., ccxxxv.

[6] M. G., ii. lxxxvi. 1 b ; Mon. ii. xxxv. ; Genarelli, l. c. mon. prim. 4to, Rom. 1843, 87 ; M., i. xxxv. x. ; B., 1846, p. 87.

[7] B. A. N., iii. tav. ii. vi. ; A. Z., 1846, taf. xliv.

[8] A. Z., 1844, s. 256.

[9] V. G., pl. vii.

[10] M. G., ii. lxxxiii. 1 a, 1 b ; G. A. V., clvii. 3, 4 ; C. C., 124 ; A. Z., 1846, s. 370 ; A. Z., 1846, taf. xl. s. 249.

[11] Classical Museum, ii. p. 417 ; A. Z., 1846. s. 287.

[12] A. Z., 1847, taf. iii. s. 3 ; 1843, taf. xxviii. s. 49, 50.

[13] M. G., ii. xc. ; V. L., xcii. ; M., iii. xliv. ; M., iv. lix. ; G. E. V., ix. ; B. A. B., 1022.

[14] D'H., i. 22–24, 91–93 ; M., iii. xliv. 3 ; I., s. v. ; T., lvi.–lix. ; G. A., ix. A., 2, 5.

[15] M. P., xi. ; A. Z., 1853, s. 402.

animal;[1] and the carrying of it home;[2] Peleus and Atalanta[3] wrestling for the skin; Mopsos, Clytios, and other heroes, acting as umpires at the funeral rites of Pelias, after the sacrifice of the boar;[4] the ill-starred Meleager and Atalanta,[5] and her supposed change into a lioness,[6] are occasionally represented on the vases.

Of the traditions assigned to Cephallenia that of the eponymous hero Kephalos, an Attic rather than a Cephallenian tradition, is part of the story of Heos, or the Morn; whilst of the Thracian legends that of Lycurgus destroying his family, in consequence of insanity inflicted by Dionysos, belongs to the arguments of the tragedians, or to the adventures of Dionysos.[7] The destruction of Orpheus by the Thracian women,[8] and his descent to Hades to rescue Eurydice,[9] are a part of the Argonautica; under which will also be found the Corinthian legends of Medea. Thamyris, who belongs to another Thracian story, is seen playing on the lyre in the company of the Muses.[10]

The vase painters have rarely selected the adventures of the hero BELLEROPHON, though he was so intimately connected with Corinth, the site of the oldest potteries. Bellerophon, aided by his son Pisander,[11] destroys the

[1] M. G., ii. xvii.; Millin., Intr., p. xiv.; M. G., ii. xxix.; G. A. V. xxxv.; M. M. I., xlii.

[2] D. M., i. xviii.

[3] G. A. V., clxxvii.; A. Z., 1852, s. 235; M. M. I., xli.

[4] V. G., clviii.; Bull., 1843, p. 68, 1837, pp. 130, 213; Schol. Apollon. Rhod. iii. 9, 2; A. Z., 1853, s. 401.

[5] I., 1, xiii.; D'H., iv. 128; C. D., 252.

[6] B. A. N., iv. tav. iii.

[7] M. B., xii. xxix.; M., v. xxiii., iv. xvi.; V. F., lv.; A. Z., 1846, 253.

[8] M. I., v.; C. D., 258; M. G., ii. lx.; G. A. V., clvi.; B., 1846, 86.

[9] V. M., 5.

[10] M. G., ii. xiii., 2 a.; M., ii. xxiii.

[11] T., i. 1, 2, 204; M., ii. l.; C. D., 246, 250.

chimæra. On many vases, indeed, the winged Pegasus is found, and sometimes more than one ; but on the oldest ones, Chimæra with a club, like Hercules ; if, indeed, these figures do not represent Heracles and Iolaus destroying the monster according to another version of the legend. On later vases Bellerophon is aided in the same enterprise by the Lycians.[1] The most usual scenes are the delivery of the letter to Iobates,[2] the spearing of the Chimæra[3] by Bellerophon mounted upon Pegasus, and the death of the perfidious Alphesibœa,[4] who falls from the winged steed. In one case he kills a stag,[5] at the marriage with Philonoe.[6]

Few Argive representations, except that of the Danaids in the under-world, and the rare tradition of the mad Prœtids[7] at the altar of Artemis, are given on vases. To Delphic traditions, besides representations of the local deities, must be assigned the death of Archemoros, and the origin of the Nemean games.[8] The principal incidents of the PERSEID are, the golden shower,[9] Acrisius measuring the chest for Danae ;[10] Danae with her son opening the chest on their arrival at Seriphus ;[11] Perseus receiving the winged helmet, the *harpe*, and *cibisis* from Minerva,[12] or the Naiads ;[13] his flight through the air and rencontre with the swan-shaped

[1] G. A., viii.
[2] B., 1851, p. 171 ; M., iv. xxi. ; A., 1851, p. 136.
[3] T., i. 1 ; V. F., lvii.
[4] V. F., i.
[5] M. G., ii. xxix. 3 a ; B. A. B., 1022., 630, 614.
[6] B. A. B., 102.
[7] V. G., lii.
[8] V. F., cccIxxi.
[9] A. Z., 1846, s. 285.
[10] A. Z., 1846, s. 286 ; A., 1847, Pl. M.
[11] M. B., ii., xxx. ; A. Z., 1847, s. 285.
[12] V. F., cccIxvi. ; C. D., 242 ; C. F., 95.
[13] M. G., ii. xcii.

Graiæ ;[1] the death of Medusa,[2] and Pegasus or Chrysaor[3] bursting out of her neck ; the flight of the other Gorgons to Neptune[4] to inform him of the destruction of Medusa ; Perseus showing the Gorgon's head to the Satyrs ;[5] his arrival at the court of Cepheus ;[6] the rescue of Andromeda,[7] and the return of the hero to Seriphus, and destruction of Polydectes.[8] Sometimes the hero's bust alone is seen.[9] The Perseid appears as episodical to many poems,[10] as the shield of Hercules, the Megalæ Eœæ, and the Theogony. The defeat of the army of Bacchus connects it with the Dionysiaca.[11] Athene is also represented showing Perseus the head of the Gorgon[12] at the Deikterion of Samos.

Of the Pisan or Olympian legends the most often represented, but only on the later vases, is the PELOPEID, which was so closely interwoven with the fate of the family of Agamemnon. Only a few of the leading incidents are selected ; such as the boiling of the youthful Pelops ;[13] Poseidon bringing Pelops[14] his horses ;[15] the hero swearing with Œnomaos at the altar of the Zeus of Olympia to the conditions of the

[1] Panofka, Perseus und die Graiæ, Abhandl. K. Ak. d. Berlin, 4to, 1848, s. 2, 11; M. M. I., xxxvi.; C. D., 243.

[2] G. A. V., ccxvi. ; St. xxxix. ; Mus. Blac., x. xi. xii. ; B. A. B., 872 ; 1033; A., 1851, p. 167, Pl. N. O. ; A., 1831, p. 154; M. M. I., xliv. 3; V. D. C., xxviii.

[3] G. A. V., lxxxix.

[4] G. A. V., lxxxviii. ; M. G., ii. lxvi. 4 b, xxix. 4 a. ; P., ccxcvii. ; D'H., iv. 126; V. F., lxxi. ; D. M., ii. iii. iv.

[5] M. G., ii. xcii. ; I. V. S., v. T., xliii.

[6] B. M., 801.

[7] D. M., ii. iii. iv. ; R. R., xli. ; C. D., 244, 245; A. Z., 1848, s. 222, 246.

[8] Mus. Borb., v. li.

[9] L. D., iii. lxxii.

[10] Mus. Blac., xxvi.

[11] V. G., Pl. iii.

[12] A. 1850, p. 53, Pl. A.

[13] G. A. V., clxxxi.

[14] A. Z., 1845, s. 62 ; A. Z., 1846, s. 252.

[15] B. A. N., v. p. 57.

contest ;[1] the fatal race, and the perfidy and death of Myrtilus ;[2] Aphrodite introducing Hippodameia after the victory ; and Pelops receiving his title of Plexippus.[3]

The Arcadian story of Hippomenes and Atalanta, and their metamorphosis into lions is depicted on a single vase.[4]

To the traditions of Amyclæ are to be referred the Dioscuri, who are sometimes represented on vases, although more rarely than might be expected. The incidents connected with them are Leda and the swan ;[5] the departure of Castor ;[6] the brothers with Helen ;[7] the twin brothers mounted,[8] or conversing with Helen ;[9] the hunt of the Calydonian boar; the rape of the Leucippides ;[10] the quarrel with the Boreads ;[11] the death of Castor[12] and of Idas,[13] and Nike (or Victory) crowning Pollux after the fight with Bebrycus.[14] Sometimes the brothers are seen mounted and alone,[15] or as stars led by Heos, or the rosy-fingered dawn. They are also represented at Delphi.[16]

[1] A., xx. p. 111, G.; I. S., V. T., xv.; A. Z., 1846, s. 253; A. Z., 1848, s. 222; A. Z., 1852, s. 164; 1853, taf. liii.-lv.; A., 1840, Pl. N. O., p. 173.

[2] B., 1835, p. 198; M., iv. xxx.; M., v. xxii.

[3] A., xxi. p. 145 B.

[4] B. A. N., iv. t. iii.

[5] M. G., ii. xxix.; V. F., ccxli.; C. D., 369–373; A. Z., 1847, s. 19 *; T. iii. 22.

[6] M. G., ii. liii., 1 b; V. G., liii.; V. L., i. xxviii.; M. ii. xxii.; Mus. Blac., xxxi.; St. xi.; C. F., 96; V. F., ccxxi.; P., cix.; D'H., iv. 43; C. F., 121; C. D., 120; A. Z., 1847, s. 24 *; A. Z., 1849, 74.

[7] V. L., i. lix.; I. M., iii. s. v. T., xli.; C. M., 45; T., v. (1) 56.

[8] M. G., ii. viii. a, b; C. C., 120; A. Z., 1851, s. 34; C. Bl., p. 44, No. 45; T., iv. 52; T., v. (i.), 71, 81.

[9] V. F., clxxv.; A., 1832, Pl. G.

[10] V. D. C., i.; B., 1844, p. 86; I. S. V. T., xi. xiii.; P., cclxxxii. cclxxxiii.; D'H., i. 130; A. Z., 1845, s. 29.

[11] G. A. V., ccxx.

[12] G. A. V., cxciv.; Mus. Blac. xxx.; G. E. V., D.

[13] C. D., 25.

[14] I. S. V. T., xxxii.

[15] Mus. Blac., viii. xvi. xxviii.; V. F., ccxxviii.

[16] A., 1848 K.; if not, Orestes and Pylades at Delphi; A. Z., 1853, s. 129, taf. lix.

To the legends of Northern Greece belongs the fight with the Centaurs, and it is treated in two different manners on the vases. In the older CENTAUROMACHIA Hercules[1] appears as protagonist, and the whole story must probably be referred to the interview with Pholus. On the later vases the Centauromachia is connected with the Theseid, as in the battle with the Lapithæ at the nuptials of Peirithous. It is generally impossible to identify all the scenes; the one most often repeated is the death of Cæneus,[2] by Oreios and Lasbolos.[3] Sometimes the Centaurs hurl pines or rocks.[4] Theseus is frequently distinguishable in the *mêlée*,[5] and isolated scenes, such as the rape of women, often occur.[6]

Either to the same locality, or to Asiatic traditions, must be referred the AMAZONOMACHIA, in which, upon the oldest vases, Hercules, Iolaos, and Telamon appear as protagonists. On the later vases, however, the Amazons are connected with the Theseid; their arming is represented, and their great irruption into Attica. The *mêlée* with the Greeks,[7] and detached incidents[8] are often depicted,

[1] V. F., lxxix.; P., xi. xii.; cclii.; C. D., 360, 363; A. Z., 1847, 18, *; C. F., 97, 98.

[2] M. G., ii. lxxii. 1 b., lxxxv. 1 a; V. G., viii.; M. G., ii. xxxix. 2 a.; V. F., xci.-xcii.; G. A., ix.; A., 2; D'H., iii. 81; T., i. 11, 13; B. A. N., iii. p. 118; v. 24; B. A. B., 1023, 588.

[3] V. D. C., xxxv., Pl. xl.

[4] M. G., ii. lxxxii. 2, b; M. G., ii. xxv. 1, 1 a.; Böttiger, i. 3; V. F., cxv. cxvi.; B. A. B., 1629.

[5] V. F., clxxii.

[6] P., cxcix.

[7] V. G., xxxvii. B. A. B., 1023, 1025; Q., 2045; Annali, iv. 258; Bull, 843, 55; A. Z., 1843, s. 138; V. L., xviii. xx. xcv.; V. I. ii. xvii.; B. A. N., i. 106; C. C., 116–17; C. D., 25, Cf. 393–1946; I. S., V. T., xl.; A. Z., 1847, s. 97, 19*; T. ii. 1, 8, 10; B. A. B., 1006-1008; St., xxxviii.; V. F., cxxviii.–ix.; D'H., ii. 65; M., ii. xxx.–xxxi.; G. A., 3, 4; C. F., 91, 94; T., v. (i.) 60, 61, 64, 65, 66–7–8.

[8] P., clxvii.; M. G., ii. lxix. 1 a, c, 2 a, 3, lxxiv. 2 b; D. L., xliii.; C. D., 349–363; B. A. B., 678, 690, 163; A.

nor is it possible to distinguish these subjects from the appearance of the Amazons in the post-Homeric part of the Trojan war. They bear the names of Scythians and Cimmerians.[1] On one vase Deinomachos contends with Eumache.[2] In one case Nestor takes part.[3] Sometimes the Amazons are depicted in conjunction with Sirens,[4] or fighting with gryphons,[5] in detached scenes,[6] like the combats of the Gryphons and Arimaspi.[7]

To the Isles belong the legends of the MINOTAUR of Crete, the sacrifice by Minos of the Cretan bull,[8] Dædalus and Icarus,[9] Pandrosos and the golden dog Lælaps,[10] Minos, Procris and Pasiphae,[11] Cephalus and Procris,[12] and Talos, and the Sicilian Dii Palici.[13]

From the HYPERBOREAN legends are found the subjects of Hera consulting Prometheus;[14] Prometheus bound to one of the Pillars of Hercules, or to the Caucasus;[15] and Epimetheus receiving Pandora.[16]

To PHRYGIA are to be referred the all-renowned interview of the philosophic Silenus and the gold-seeking Midas;[17] the sacrifice of the ram[18] of Helle; the scene with

Z., 1852, s. 233-248; M. I., xci. c. 4; G. A. V., cii.; A. Z., 1848, s. 220; St., xi.; B. A. B., 870; M. A. U. M., xix. xxxviii.

[1] A. Z., 1847, 19*.

[2] C. M., 41.

[3] C. C., p. 92, no. 145.

[4] Mus. Borb., x. lxiii.; A. Z., 1853, s. 402; M. G., ii. xxiv. 32 a; Mon. ii.

[5] M., iv. xl.; I. S., V. T., ix. xlv.; P. cclvii. cclviii.; D'H., ii. 56; D'H., iv. 110.

[6] V. F., clxviii.

[7] P., cxviii.; T., ii. 9, iii. 43.

[8] M. G., ii., lxxi. 1 a.

[9] B. 1843-80; V. F., ccclxxi.; M. B., xiii. lviii.

[10] C. D., 262.

[11] C. M., 46.

[12] D. L. xl.

[13] C. C., p. 35, 72; A., p. 395; A., 1830, 1832, ccliv. p. 245.

[14] V. xxxv.

[15] G. A. V., lxxxvi.

[16] D'H., iii. 77.

[17] A. Z., 1844, xxiv. 385; M., iv. x.; A., 1844, 200. D.; Silenus nurses a young Satyr, B. A. B., 1609.

[18] V. F., clii.; B. A. B., 1003.

Tantalus ;[1] and Marsyas instructing Olympus.[2] To Africa belongs the Niobids ;[3] Apollo and the Nymph Cyrene ; and the Hesperides.[4]

The descent of Orpheus [5] to Hades to rescue Eurydice is the subject of vases of the later style. The scene of Hades shows not only Hades and Persephone, but also the Danaids,[6] Sisyphus, Theseus, and Peirithous chained and watched,[7] Hercules dragging away Cerberus, and the Furies and Alcestis.[8] On other vases are represented Ixion,[9] Hermes, Eros, Pan, Rhadamanthus, Triptolemus, Æacus and Rhadamanthus, Acheron, the Styx,[10] and Megæra, and the Heraclids.[11] The punishment of Sisyphus is often repeated.[12] Elysium is also painted.[13]

Of rare occurrence and uncertain locality are the reputed scenes of water-drawing, though they are perhaps Athenian ; [14] the supposed Enorches and Daisa,[15] and the parody of the Cranes and Pigmies,[16] probably Hyperborean.

The events of the Trojan war are so numerous that it is necessary to divide them into three main sections. I. The ante-Homerica, or events before the poems of Homer, and especially the argument of the Ilias. II. The

[1] V. F., ciii.
[2] B. A. B., 841.
[3] A. Z., 1844, i. 228 ; B. A. N. i. tav. iii.
[4] D'H., iii. 123 ; D. M. i. iii. ; G. A. V., lxxiv.
[5] A. Z., 1843, xi. s. 177, 178 ; A. Z., 1844, xiii. s. 225.
[6] V. F., cxxxv. ; M. Bl., ix. ; A. Z., 1844, xiii.
[7] R. R., xl. ; V. M., ii. ; B., 1835, 41 ; A. Z., 1844, xiii. xiv. ; B. A. B., 684 ; A. Z., 1852, 234.
[8] A. Z., 1843, 191, 192 ; A. Z., 1843, p. 176 ; M., li. 1837, xlix. A. 1837, 209-252 ; A. Z., 1844, xiv.
[9] A. Z., 1844, xiii. ; R. R., xlv.
[10] B., 1851, p. 25–38.
[11] B., 1851, p. 41.
[12] G. A. V., lxxxvii.
[13] M., iv. xv.
[14] M. G., ii. ix. 2 b.
[15] A., 1850, 214–23, tav. I.
[16] V. F., cccIvii. ; T., ii. 7.

Homerica, or events of the Ilias. III. The post-Homerica, or sequel of the story of the capture of Ilium.

I. The ANTE-HOMERICA. So deeply are the subjects of the war of Troy blended with the whole of the representations on vases, that it is difficult to decide what may not belong to the epos. Thus the golden vine or cantharus cup, which Hephaistos carries as a present to Zeus,[1] the seizure of Tithonus by Heos, or Aurora,[2] of Ganymedes by Zeus,[3] and the return of Vulcan to Olympus,[4] are all incidents which precede and are connected with the war. Much light is, however, thrown upon the subject up to the death of Achilles by the vase at Florence, and it is necessary to bear this in mind, in order to trace the connection of events, which, with this aid, may be stated as follows :—the ejection of Vulcan from heaven, and his reception by Thetis ; the rape of Thetis by Peleus from amidst the Nereids,[5] at the instigation of Chiron,[6] to whom she is led by the successful hero ; their marriage in the silver [7] palace of Thetis ; Peleus making his spear ; [8] the gods proceeding to the marriage banquet ; the fatal strife instigated by Eris or Vulcan ; the banquet in the

[1] See the François Vase.

[2] M., ii. xxxviii. ; M., iii. xxiii. ; A., 1847, p. 231; D'H., iv. 61; D. L., xxxviii.-xxxix.

[3] M. i., ix.

[4] See the François Vase.

[5] T., i. 19, 20 ; A. Z., 1852, s. 252, 249 ; T. v. (ii.) 72, 73 ; G. A. V., clxxvii. clxxviii.-ix.-lxxx.-i.-ii. ; G. T. C., ix. ; St., xxxvi. ; M. G., ii. lxxxiv. 1 a ; A. Z., 1843, s. 62 ; V. G., iv. ; R. R., i. ii. iii. ; Mon. I., xxxvii. xxxviii. ; F., cccIxxvii. cccIxxviii. cccIxxix. cccIxxx. cccIxxxii. A female followed by a man with a lance ; D. L., xl. probably is the same subject ; B. A. B., 1005 ; A. Z., 1853, s. 400 ; D. L., xxxiv. ; P. P. lviii. ; C. C., 132, 133, 134, 135.

[6] Bull., 1844, p. 94 ; 1846, p. 69 ; C. F., 100 ; V. F., lxxvii.-viii. ; V. F., cccxiii. cccxiv. ; M. A. U. M., x. ; C. D., 378–380 ; L. D., iii. lxx. ; A. Z., 1843, s. 62.

[7] B., 1845, 116, 210–214 ; 1846, 38 ; B. A. B., 842, 1639 ; V. L., i. xci. ; I. S. V. T., xlvi. xlvii. liv.

[8] L. D., iii. lxxiv.

palace ;[1] the device of the throne with secret springs, and the return of Vulcan to heaven ;[2] Paris and Œnone ; Paris surpassing his brethren at his father's court ; his fatal award of the apple to Venus after the bathing of the three rival goddesses ;[3] Peleus cutting his spear from the ash-tree of Mount Pelion ; the young Achilles seethed in the cauldron of immortality ;[4] confided to Chiron ;[5] consigned to the court of Lycomedes, and his discovery by Ulysses ;[6] the oath of Helen's suitors ;[7] the sailing of Paris to the court of Sparta, and seduction of Helen,[8] who is led to Priam ;[9] Telamon bidding adieu to Ajax and Teucer ;[10] the sailing of the Greeks to Troy, and the incident of Philoctetes bitten by the serpent ; the fatal deer-hunt of Agamemnon,[11] and sacrifice of Iphigenia ;[12] the landing of the Greeks in Mysia, and wounding of Telephus, who pursues Auge ;[13] Ajax and Achilles playing at dice in the Greek camp ;[14] Achilles and Briseis ;[15] and the contest of Hector and Diomedes over body of the Scythes.[16]

To the ANTE-HOMERICA, also, belong the adventures of

[1] M. G., ii. xxiii., 1 a ; I. S. V. t. ix. ; M. v. xlix.

[2] M., liv–lv. ; I. S. V. t. x. ; D. M., i. p. i. ; L. D., 22, xxiv.

[3] G. A. V., lxxi–lxxii–lxxiii. lxxvi. ccxvi. ; M. G. ii. xxxiii. l. a ; Gall, d'Art. Dram. 8vo. Heidel., 1839 ; V. G. xlii.–xliii. ; A. 1845, 132–215.

[4] G. A. V., lxx.

[5] M. I. lxxxvii. i. ; R. V., 407 ; M. Etr. Pr., d. c. 1500 ; C. C., 136 ; M. I., lxxxvii.

[6] V. G., lvii ; Bull. 1846, 163 ; C. D., 380.

[7] C. C., p. 77, No. 129 ; C. D., 377 ; B. A. B., 955, 1029 ; A. Z., 1851, s. 387, xxxvi.

[8] Bull., 1847, 158 ; Italynsky, vasi, xii. ; B. A. N., iii., 80–92.

[9] V. G. liv.

[10] R. R., lxxi.

[11] M. A. U. M., xxiii. ; M. I., lxxxix.

[12] V. F., ccli ; C. D., 381 ; R. R., xxvi.

[13] C. D., 384.

[14] V. F., clxi. ; Mon., ii. xxii. ; M. G., ii. lii. 1 a ; G. A. V., cvi. cxiv. ccxix ; D. M., lxvi. ccii. ; C. D., 320, 385, 398, 403 ; B. A. B., 1630–31. Campanari Amf. Volc. Achille ed. Ajace, 4to, Rome, 1834.

[15] G. A. V., clxxxvii.

[16] G. A. V., cxcii.

Troilus and Polyxena. Troilus proceeds beyond the city walls to exercise his horses, and to obtain water from the fountain; the ambush of Achilles; the pursuit of the fugitive Troilus, and his immolation on the altar of the Thymbrean Apollo;[1] the mononachia of Achilles and Hector over Troilus;[2] the rescue of his body by Hector, Æneas, and Deiphobos,[3] and his sepulchral rites.[4]

The HOMERICA.—Several of the leading incidents of this great poem are depicted on vases, but it was by no means so much resorted to by artists as other sources, which, though of inferior merit, were richer in pictorial subjects. Among the incidents represented are the opening scene of the Iliad;[5] the quarrel of Agamemnon and Achilles; Briseis[6] led away by the heralds; Mars and Venus wounded by Diomed;[7] the capture of Dolon,[8] and of the horses of Rhesus;[9] the fight at the ships;[10] Neptune advancing to assist the Greeks; the restitution of Chryseis;[11] the contest with Pisander;[12] the valour of Menelaus;[13] the Gods at Olympus;[14] Zeus listening to Hera and Aphrodite;[15] and departure of Paris to the combat;[16] and contest with Menelaus;[17] Achilles

[1] A., 1850, 66–108, E. F.; G. A. V., xii. clxxxv. ccxxiii. ccxxiv. ccxxv. ccxxvi.; B. A. B., 682, 1642; M. G., ii. lxiv. 2 a.

[2] G. A. V., ccxxiii.

[3] V. G., xviii.; Cf. G. A. V., ccix.; Mon. iii. lx.

[4] V. G., xviii.

[5] Arch., xxxii. Pl.

[6] G. T. C. E. F.; B. M. 831.

[7] G. A. V., cxciii.; B. A. N., 1845, iii. xlviii. tav. v.

[8] M., ii. x.; A., 1834, p. 295–297; B. A. N., i. x.

[9] A. Z., 1852, taf. xliv. s. 481; B. M., 524, 533.

[10] G. A. V., cxcviii.

[11] C. D., 383.

[12] B. M., 832.

[13] B. M., 832.

[14] M. L., xxiv.

[15] St., xviii.; A. Z., 1848, 218.

[16] M. G., ii. vi. 1 b.

[17] Bull., 1849, 61.

singing to the Myrmidons ; [1] the restoration of Briseis ; [2] Glaucus and Diomed exchanging their armour ; [3] the death of Sarpedon, [4] who is borne by Death and Sleep to Lycia ; the bed of Helen, [5] and her toilet ; [6] Paris and Helen ; [7] the death of Patroclus, and contest around his body ; the grief of Achilles at the news of his death ; [8] the Nereids and Thetis bringing to him the arms forged by Vulcan ; [9] the funeral games in honour of Patroclus, [10] and visit of Briseis to his tomb ; the arming of Achilles, and his departure for the field ; [11] the arming of Hector in his quadriga, [12] and his adieu to Hecuba, Priam, [13] and Andromache ; [14] the rescue of Æneas [15] by Aphrodite from the combat with Achilles ; the fight of Hector and Achilles, respectively aided by Minerva and Apollo ; [16] the death of Hector ; [17] Achilles dragging the corpse of Hector, attached to his chariot, round the sepulchre of Patroclus, whose shade hovers over it ; [18] Priam led by Mercury into the presence of Achilles, and entreating [19] for the corpse of Hector, which is brought back ; [20]

[1] M. B., ix. xii. ; R. R., xiii.
[2] G. T. C. E. F.
[3] M. G., ii. lxviii. 2 a.
[4] G. A. V., ccxxi. ccxxii.
[5] R. R., xlix. A.
[6] V. G. xli.
[7] R. R., xlix. A.
[8] M. G., ii. xi. ; R. R., lxxx.
[9] D'H., i. 112, iii. 60.
[10] St., xii.
[11] A., 1849, p. 256, I. ; B. A. B., 620 ; M. A. U. M., xx. xxi. ; G. A. V., xxxviii. cl. ; M. G., ii. xxxvi. 2 a, lv. 1 a, lix. 1, lxiii. 2 a ; M. iii. xx. ; R. R. vi 1, xvi ; V. F., li. ccxciii. ; G. A., x. P., cc. lxvi. ; D'H., iii. 118 ; B., 1846, 61 ; M. P., xii. ; G. E. V., xiii.
[12] M. I., lxxxii ; V. F., cccv. ; A. Z., 1852, 236.
[13] A. Z., 1852, 250, 149 ; M., ii. xxxvi. iii. 1 ; M. G., ii. lix. 3, lx. 2 a, cf. lxviii. 2 a, lxxxi. 2 a, lv. 1 a ; D. L., xii. ; G. A. V., clxxxviii–clxxxix.
[14] M. G., ii. xii. xiii. xxiv. 2 a, lxxiv. 1 a ; G. A. V., cci–ccii. ; B., 1842, 170 ; A. Z., 1852, 247 ; C. F., 106–108.
[15] G. A. V. cxliv. ; Mon., iii l.
[16] M. G., ii. xii. xli. xxxv. 2 a, lxxiv. 1 a ; G. A. V., cci.–ccii. ; B., 1842, 170.
[17] D'H., iii. 62 ; G. A. V., cci.–ccii. cciv.
[18] M. G., ii. xvi. 1 a ; G. A. V., cxviii. cxcviii. cxcix. ; I. i.–v.–vi. ; M., v. x.–xi. St. xii. ; R. R., xvii. xviii.
[19] B. A. N., i. p. 107 ; A. Z., 1844, s. 231 ; A. Z., 1852, 245, 251 ; G. A. V., cxciii.
[20] M. I., xciv.

the sepulchre of that hero ;[1] Helen and the Trojan women.[2]

The POST-HOMERICA.—Very numerous representations of events, connected with this part of the Trojan war, are found on vases of all periods, such as the arrival of the Amazons at Troy ;[3] their arming and contests with the Greeks ;[4] their combatting against Nestor and Antilochus ;[5] the monomachia of Achilles and Penthesilea,[6] and her death,[7] and Ajax and the Amazons.[8] These are followed by many incidents out of the Æthiopis, as, for example, the arrival of Memnon and his Æthiopians ;[9] the combat of Achilles and Memnon over the fallen Antilochus, who had replaced Patroclus as the friend of Achilles ;[10] their mothers, Thetis and Aurora, sometimes mix in the strife,[11] assisting them, or interceding with Zeus ;[12] the *psychostasia*, or weighing of the souls of the heroes, by Zeus, upon Olympus ;[13] and Memnon borne off by his mother to Susa.[14]

These incidents are followed by the great fight outside the walls of Troy, and the victory of Lycaon ; Achilles

[1] M., v. xi.
[2] B. A. B., 1019.
[3] G. A. V., cxcix. ; M. G., ii. vi. 1 b.
[4] G. A. V., ccxxii. ; M. G., ii. lvi. 1 a.
[5] C. C., 145.
[6] G. A. V., ccv–ccvi.–vii ; I. i. xxix ; T. ii. 57 ; G. A., v. ; M., ii.–xi.–xiii ; A. Z., 1852, s. 236.
[7] T., iv. (ii.) 20.
[8] C. D., 392.
[9] M. G., ii. lvi. 1 a ; G. A. V., xliii. ccvii. ; C. D., 391 ; A. Z., 1846, 1, cf. xxix. ; B. A. B., 954.
[10] G. A. V., c. cxvii. cxviii. cxxx. c. lxviii. cciv. ccv. ccxii. ccxx. ccxxx. ; D. L., x. xi.-xii ; M. G., ii. xxxv. xxxviii. xlv. 1 a, xlix. 1 a, xci. ; V. G., xlix. ; G. E. V., xiii. ; Ronlez., Ac. Br., viii. H. ; V. D. C., xxv. ; M., ii, xxxviii. ; G. T. C. D. ; V. F., civ. cviii. cxiv. ; St., x. ; A. Z., 1851, s. 346, 360 ; Taf. xxxi. ; A. Z., 1853, s. 401 ; C. F., 112.
[11] D. L., ix.
[12] I. S. V. T. x. ; V. F., ccclx. ; G. E. V., xxviii. xxix.
[13] G. A. V., clvi. clxxxix ; M. G., ii. xix. 1, 1 a ; B., 1831, 5 ; P., cclxii. ; Mon. ii. x.
[14] M. G., ii. lx. ; C. C., p. 33, 70, V. F., clviii. M. A. U. M., v.

shot in the heel by Paris ;[1] the fight of Ajax and the Greeks over the corpse of Achilles,[2] which is rescued and brought back to the Greek camp on the shoulders of Ajax,[3] preceded by the sorrowing Thetis,[4] who laments his death ;[5] the departure of his soul to Leuce, or the Isle of the Blest ; the contention of Ajax and Ulysses for his arms ;[6] the suicide of Ajax ;[7] the theft of the Palladium ;[8] the making of the wooden horse,[9] and Sinon led to Troy.[10]

The terrible scene of the last night of Troy is depicted in all its horrors.[11] Cassandra is ravished by Ajax Oileus at the altar of the Pallas Athene of Ilium ;[12] the young Polites is seen killed at the feet of Priam, who is transfixed by Neoptolemos[13] on the altar of Zeus Herkeios, and the youthful Astyanax is thrown from the walls, while the Trojan women make all the resistance they can to the aggressors. Æneas flies, bearing the aged Anchises on his back, and leading Creusa and Iulus.[14] Menelaus, at the

[1] G. A. V., cl. C. C., p. 94, 147 ; D. L., xvi ; Bull., 1834, p. 35 ; M., i. li. ; G. T. C., vi.–vii. ; C. C., 300.

[2] G. A. V., xlix. ccxxvii. ; M. G, ii. xc. C. C. p. 94, 148.

[3] C. F., 110 ; M. G., ii. 2, lxvii. 2 ; B., 1845, 19 ; R. R., lxviii. ; Mon. ii. xi. ; C. D., 404, 405 ; C. C., 148 ; B. A. B., 1641 ; A. Z., 1852, s. 236, 237, 238 ; T. iv. 53.

[4] G. A. V., xcviii. ccxv. ; M. G., ii. ii. 2 a ; G. A. V., ccxii.

[5] G. A. V,, ccx. ccxxv. ; M. G., ii. xlix. 2 a.

[6] Arch. xxix.

[7] M., ii. viii.

[8] M. G., ii. xxxvi. ; B., 1838, p. 85 ; M., ii. xxxvi. ; V. F., cccxxxiii. ; A. Z., 1848, s. 255 ; Taf., xvii. ; B. A. B., 908 ; M. A. U. M., xxviii. ; A. Z., 1852, s. 400 ; A., 1830, p. 95.

[9] G. A. V., ccxxix.-ccxxx. ; A. Z., 1849, s. 76.

[10] T., iii. 29.

[11] Bull., 1851, 35 ; G. A. V., ccxii. ccxiv. ; Bull., 1836, 71 G. ; R. R., xiii.–xiv. ; Mon., I. xxiv. ; B. A. B., 1642 ; A., 1831, p. 381, A.

[12] G. A. V., ccxxviii. ; V. L., ii., xxiv. ; Bull., 1838, p. 18 ; V. L., ii. iv. ; R. R., lx. lxi. ; V. F., cccxlix. l. ; G. E. V., xii. xxii. ; P., ccxciv. ccxcv. ; D'H., iii. 57 ; C. D., 407, 408, 409, 410 ; A. Z., 1848, xiii. xiv. xv. s. 209 ; B.A.B., 1649 ; T., i. 20.

[13] C. C., p. 95, 149 ; V. F., cccxliv. G. E. V., xxi.

[14] G. A. V., ccxvi.–ccxviii. ccxxvi. ; M.

instance of Aphrodite,[1] lets fall his sword as he pursues Helen to the statue of Athene,[2] or Apollo.[3] Acamas [4] and Demophon lead back their grandmother Æthra to Athens; the shade of Achilles [5] demands the sacrifice of Polyxene,[6] which is performed at his tomb.[7] The return of the fleet;[8] Achilles at Leuce,[9] the flight of Æneas, the return of Menelaus and Helen to Sparta,[10] Neoptolemus and Hecuba,[11] close the history of the war, and it will be seen that all its leading events are represented.

WAR OF TROY.

Many scenes may belong either to the *Ante* or *Post-Homerica*, especially the former, such as Achilles [12] and Briseis,[13] from whom he receives a draught of wine;[14] Achilles conversing with Phœnix;[15] the hero rushing on in his quadriga;[16] one of his single combats;[17] scenes in which appear Thetis, Menelaus, Achilles, Patroclus, Ulysses, and Menestheus, or Ulysses, Agamemnon, and

G., ii. lxxxv. 2 a; R. R., lxviii.; G. E. V., xxv.; C. D., 412, 413, 414; A. Z., 1852, s. 247; M, I., lxxxviii.

[1] G. A. V., clxix.; M. B., ii. v. 2 a.; V. L., II. xxxiii.; D'H., iv. 94; D. L., xxxv.; A. Z., 1852, s. 238, 247.

[2] D'H., iv. 74.; C. C., 150; B. A. B., 1642.

[3] D. L., xlii.; A.. 1849, D.

[4] G. A. V., cxxiii. cxxix. clxxi. clxxii.; M. G., ii. xlix. 2 a; T., 1 s. 29, iv. 1; R. R., lvii.; Mon. ii. xxvi.; C. D., 412–413; A. Z., 1853, s. 346, Taf. xxx.; A. Z., 1853, s. 401.

[5] G. A. V., cxcviii.; G. E. V., xvii.; A. Z., 1849, s. 144.

[6] V. G., xxii.; C. D., 415.

[7] V. D. C.; liii.

[8] A. Z., 1847, s. 97; 1851, s. 287, xxviii.

[9] B. A. B., 1644.

[10] M. A. U. M., xxxii.

[11] A. Z., 1852, s. 251.

[12] V. L., ii. ii.

[13] G. A. V., clxxxvii.

[14] G. A. V., clxxxiv.; M. G., ii. lviii.; V. D. C., xii.

[15] G. A. V., xliv.; Mon. i. xxxv.; D'H., ii. 62.

[16] M. G., ii. lii. 1; G. A. V., ci.; M. G., ii. xxxiii.–vii.; I., l. iv.; B. A. B., 638.

[17] G. A. V., clxxvi. cxcviii.

Diomedes;[1] the march of the Greek or Trojan army;[2] Skeparnos receiving a libation from Victory before Æneas;[3] the chariot of Anchippus, drawn by the horses Simos, Pyrocome, Callicome, and Calliphthera;[4] the combat of Hector and Diomedes over a Scythian;[5] the heroes Protomachus, Eucleides, and Calliphanes;[6] Priam and Polyxena, or Cassandra;[7] Glaucus, Periphas, Demodocus, and the females Clyto and Hippolyte;[8] Ajax contending with Hector and Æneas;[9] Hector, Tydeus, and Aidas;[10] and a Phrygian warrior leading a horse to an altar;[11] and other scenes from the Troica.[12]

Probably to various incidents of the war of Troy, or of the expedition against Thebes, are to be referred subjects once familiar, but now no longer to be recognised, representing contests of warriors on foot;[13] warriors accompanied by archers[14] and dogs;[15] quadrigæ, or chariots, either alone or accompanied by warriors on foot,[16] entering

[1] M. G., ii. lxxxvii. 1 a. b., x. 1 a.
[2] G. A. V., clxxxii.
[3] M. G., ii. lxiii. 2 a.
[4] G. A. V., cvii.; Mon., iii. xlv.
[5] G. A. V., cxiii.
[6] Bull., 1838, p. 37; Mon., ii., xliv.
[7] D. L., xlii.
[8] C. D., 394; G. A. V., cxc. cxci.
[9] M. G., ii. 1, 2 a.
[10] A. Z., 1852, s. 235; Mon., ii. xxxviii.
[11] A. Z., 1853, s. 402.
[12] V. L., ii. xl.; V. D. C., xlviii.; G. A. V., clxvii.; M. G., ii. ix. 2 a; V. D. C., Pl. li. xcviii.; V. L., ii. viii.; I., i. xli. c. cxiii.; V. F., cccvi.; M. G., ii. xxiii. 2 a; M. G., ii. lxxxii. 2 a; Mus. Blac. v.; M. G., ii. xxvii. 2 a; G. A. V., xxxi.; P. clxxviii.; C. C., 140; V. G., v.; M. G., ii. lxxiv. 2 a.; V. L., i. lxxxviii. lxxxix.; I. S., v.; T., xliv. pl. 1; C. D., 395, 396, 397.
[13] G. A. V., xlviii. lxiii. lxxii. ccxix. cxlix.; V. F., cclxxx. cclxxxiv.
[14] G. A. V., lxxi. cvi.; M. G., ii. vi. 1 b.; V. L. ii. iv.; V. L., ii. vi. x. xvi.; G. E. V., xxx.
[15] M. G., ii. xxxii. 2 b.
[16] M. G., ii. xxxiv. 1 a; St. x. xxxv.; G. A. V., xvi. ccxi.: G. A. V. cxxxvii.; M. G., ii. xlvii.; G. E. V., i. xxx.; G. A. V., cvi.; M. G., ii. lxiv. 4 a; G. A. V., lxii.; G. A. V., cxci.; M. G., ii. xxxii. 1 b.; V. F., ccxiii.-xiv. ccxciv.; P., clxxx.; C. D., 677, 678, 684, 686, 687, 688, 689, 690, 694; M. G., ii. xxxi. 1 b.; D. L., xiv.; D'H. ii. 106; V. L., i. iii.

into the strife ;[1] warriors and horsemen ;[2] warriors arming[3] in the presence of old men ; armed warriors[4] marching,[5] intermingled with women,[6] or receiving wine from females,[7] or marching with children,[8] or departing from old men,[9] or crowned by Victory.[10] There is an incident as yet unexplained, of a warrior and slinger.[11]

NOSTOI.

Fewer in number are the subjects derived from the Nostoi, nearly all of which are found upon vases of the later styles. The return and death of Agamemnon, at the hands of his adulterous wife, Clytemnestra, belongs rather to the tragic drama than to the work of Agias. The subjects of the attempted murder of Diomed by his wife, and the arrival of that hero at Iapygia,[12] are perhaps represented, as well as the visit of Menelaus to Proteus,[13] Neoptolemus and Hermione at the sepulchre of Phœnix,[14] and the interview of Menelaus with Idothea and Proteus.[15]

[1] G. A. V., xci. ; M., iii. xxiv.

[2] M. G., ii. lxviii. 1 a, 1 b ; G. A. V., ccxix. ; V. D. C. xlvii. ; G. A. V., cxx. ; V. F., cclxxviii. ; Ing. Mon. Etr. s. vi. T. H. ; B. A. B., 702.

[3] M. G., ii., lxxxvi. 2 a, 2 b ; St. Petersb. Acad., 1847 ; I., T. V. M., 6 ; M. G., ii. xiii. 3 a ; M. G., ii. lxxxi. 2 a, b ; G. A. V., xxvi. ; V. L., i. xlvi. xxi. xxii. ; P., cxi. ; P., cxii. ; P., i. lxxvii. ; M. P., viii. ; D'H., iii. 77 ; V. F., cxiv. cxvii. ccxcv. ; V. F., cxc.

[4] M. G., ii. lxix. 3 b ; V. L., ii. xli. ; V. F., cccix. cccxii. ; G. A. V., cxlix. ; V.F., cx. cxii.

[5] D'H., iii.

[6] D'H., ii. 61, 71, iii. 121 ; Mus. Borb. vi. xxxix. ; V. F., ccxxxiv.

[7] V. G., xxxviii. 3 ; M. G., ii. xviii. 1 a ; lv. 1 a, clxxviii. ccxxviii. ; M. G., i. lvi. 3 a ; M. G., ii. xvi.i. 1 b ; V. F., ccxxvii. ccx. ; V. F. cccx. ; T. iii. 42 ; P., i. l.

[8] M. G., ii. xlvii.i 2 a.

[9] V. D. C., xxxvi. ; T., i. 5, 14, iii. 42 ; V.L., i. xciv. ; V. F., cclxx. xvii. ccxxviii.

[10] V. G., xlvii.

[11] V. F., clxix.

[12] B. A. N., 1845, xlviii. tav. v. p. 97.

[13] Mus. Bor., xii. lviii.

[14] V. G., xviii.

[15] V. D. C., xxiii.

ODYSSEY.

The Odyssey presented many subjects for the pencil of the artist. The destruction of the eye of Polyphemus,[1] the escape of the hero under the ram,[2] the Necyomanteia, and appearance of the shades of Elpenor and Teiresias,[3] the encounter with Scylla[4] and Charybdis, the Sirens[5] and their fate,[6] Ulysses and Circe ;[7] Ulysses, Mentor, and Circe ;[8] Charon ferrying Ulysses over the Styx,[9] Nausicaä playing at ball,[10] the hero discovered by Nausicaä,[11] Ulysses leaving Alcinous, Penelope spinning the web,[12] the hero recognised by Eumæus and his dog,[13] the encounter of Iras,[14] Telemachus and Penelope,[15] the suitors,[16] the visit of Telemachus to Nestor,[17] Telemachus with Pisistratus received by Helen,[18] Ulysses and Penelope,[19] and the suitors shooting at a ring.[20]

[1] Mon., i. vii.; V. F., cccxxxiv.; C. D., 416; A. Z., 1853, s. 120, 122.

[2] Bull., 1834, p. 166; R. R., lxv. i.; Mon., i. vii.; V. F., cccxxxv.; C. D., 417; C. C. 151; B. A. B., 1645; M. I., xcix.

[3] R. R., lxiv.; Mon., iv. xix.; B. A. N., i. p. 100. Tav. v.

[4] D'H., iii. 116; M. I., ciii.

[5] D'H., ii. 75; T., iii. 59; M. G., ii. ix. 1 b; Mon., i. viii.; C. C., 152; C. M., 57; T., i. 26.

[6] M. P., xxiii.; C. D., 418.

[7] G. A. V., ccxxx. holding the molys; Bull., 1838, p. 28; M. v. xli.; for the supposed Circe, M. P., viii.

[8] D'H., iii. 43.

[9] G. A. V., ccxl.

[10] V. F., ccciv.

[11] G. A. V., ccxviii.; Bull., 1838, 12; Mon., i. vi.; Mus. Blac., xii.; A. Z., 1852, s. 247.

[12] De Witte, Ac. Brux., x. No. i.; T., i. x.; V. G. lx.; Bull., 1843, 261; P., i. lvi.; C. D., 419; C. C., 153; A. Z., 1852, s. 248; A., 1841, p. 261.

[13] Bull., 1851, p. 55, 1838, p. 28; R. R., lxxvi.; Jahn., Ber. Sacs. Ak. 1854, p. 51. Taf. ii.; M., v. xli.

[14] M. G., ii. lxxv. 1 b; I. S. V. T., lxvii.; V. D. C., xxiii; B. A. B., 884.

[15] M. G., ii. lxxv. 1 a; D'H., iv. 74, 88.

[16] Bull., 1851, 57.

[17] C. D., 420.

[18] G. A., i.

[19] M. G., ii. lxxv. 1 b.

[20] Mus. Borb., vii. xli.; A. Z., 1853, s. 120, 122.

From the TELEGONIA have been depicted the subjects of Circe giving her commands to her son, Telegonus ;[1] his arrival at Ithaca, the second marriage of Ulysses,[2] and his death, by the fall of the pristis or thornback.[3]

Intimately connected with the *Nostoi* are the subjects which are first developed by the tragic writers, and which connect the mythic legends of Greece with the historic cycle.

Of these the ORESTEIAD is of most common recurrence, but only on vases of the later style. Its funeral import, and its allusion to the Greek doctrine of Nemesis and destiny, rendered it peculiarly appropriate for the decoration of vases destined to sepulchral purposes. The magnificent dramas of the Athenian stage had, moreover, earned for it great popularity among the Greeks. All the principal incidents are found represented : as the death of Agamemnon; Electra,[4] indignant and sad, attended by Chrysothemis and her maids, bearing offerings to her father's tomb ;[5] Orestes and Pylades[6] meeting her there, and concerting the destruction of the adulteress,[7] who is seen with her paramour ;[8] Orestes receiving his father's sword from Electra, and bringing the brazen hydria, in which he feigns that his own ashes are deposited, to

[1] Bull., 1843, 82.

[3] T. v. (ii.) 85.

[3] Bull., 1833, p. 116; D'H., ii. 27; V. F., clxvii.

[4] D. L., xviii. ; A., 1842, pl. L. p. 111, 114 ; T., i. 7 ; Raoul Roch. Peint. Ant. I., s. vi. p. 104, 8 ; V. G., xxxix. surrounded by vases; C. F., 4 ; V. F., cxxxvii.-xxxix. cxl. ; D'H., iv. 86 ; Mus. Borb., iv. xx. ; B. A. B., 959 ; A. Z., 1844, s. 377 ; T., v. 79.

[5] V. D. C., Pl. xlv. ; V. G., xiv. xvi. ; R. R. xxxiv. ; V. F., cli.-iii. clv. clvi.-viii. cccxi. ; M. P., xxv. ; P., ccxci. ccxciii. ; Mus. Borb. ix., liii. ; B. A. N., i. p 92 ; A. Z., 1848, s. 222, 223 ; St. xxxvii. xliv. xlvi.

[6] V. G., lvi. ; V. D. C., xxx. ; R. R., xxix. xxx. xxxi. a.

[7] V. F., cxxxix. cxli. cxlii. ; D'H., ii. 100 ; T., v. (i.) 87 ; T., ii. 30.

[8] V. G., xv. ; V. F., cxxxviii.

Clytemnestra;[1] the two friends despatching Ægisthus and Clytemnestra;[2] the Furies pursuing Orestes,[3] who flies to Delphi, and is purified by Apollo,[4] or by the Pythia,[5] with the blood of a pig;[6] the expiation at Trœzene;[7] the expedition to the Tauric Chersonese;[8] Pylades and Orestes taken and bound,[9] and led to the altar;[10] Orestes laid on the altar;[11] the Furies rising from the earth;[12] the delivery of the letter to Iphigenia;[13] the recognition of Orestes; the flight to Greece;[14] the death of Neoptolemos, at the hands of Orestes,[15] Thanatos and the Pythia; the marriage of Pylades and Electra;[16] and the sepulchres of Pyrrhus[17] and of Agamemnon,[18] complete the myth.

HISTORICAL SUBJECTS.

Few subjects are taken from the semi-mythic period, except those immediately connected with the *Nostoi*, or adventures of the epic cycle, as they were never very popular among the Greeks. The adventures of Orpheus, indeed, part of the great legend of the Argonautics, occur

[1] V. F. cxliii; V. L., i. viii.

[2] G. E. V., xxiv.; A. Z., 1847, 24*; B. A. B., 1007; B. A. B., 1616; T., iiii 45, iv. 50.

[3] V. D. C., xxix.; R. R., xxxvi. lxxvi.; T., iii. 32.

[4] R. R., xxxv. xxxvii. xxxviii.; B. A. B., 1003; D'H., ii. 36; B. A. N., i. Tav. vii.; T. ii. 16.

[5] V F., ccclxvii. ccclxxxvi.

[6] Kunstb., 1841, n. 84; Bull., 1846, 91; Mon., iv. xlviii.

[7] V. L., i. xiv.

[8] V. G., liv.; V. L., i. No. vi. p. 15; Bull., 1838, p. 135; Doppel-Palladium 8vo. Mostau., 1850; L. D., iii. lxxi.

[9] R. R., xlii.

[10] A. Z., 1848, s. 22; V. F., lx.; D'H., i. 41.

[11] Mon., iv. lx.; Calpis, with the word Αγριος; A. Z., 1847, s. 20*; A. Z., 1849, Taf. xii. s. 121.

[12] A. Z., 1848, s. 222

[13] A. Z., 1849, Taf. xii. s. 121.

[14] Mon., ii. xliii.

[15] R. R., xli.; M. P., vii.

[16] C. M., 58; V. G., xxxiv.

[17] V. G., xxxiv.

[18] V. G., xiv.

as already stated, on a few vases of a late period ; as well as the birth of Ericthonius, the story of Thamyris, the mythic poets Musæus,[1] Thallinos, Molpos, Xanthos,[2] and Linos ;[3] and Sikinnos, the inventor of the lascivious dance.[4] In the representation of potters, Talos or Hyperbios may be intended ; and in the workshop of a sculptor may, perhaps, be beheld the semi-mythic labours of Dædalus ;[5] but, on the whole, few, very few, subjects of the proto-historic epoch appear. It was an age not over popular among the Greeks, for its recollections were intermingled with those of the dynastic tyranni—the last and best of whom, Codrus, once only, and in a subordinate character, is introduced on a vase.[6]

Still more limited is the number of vases on which subjects unquestionably historical have been discovered, although much ingenuity has been exerted to assign many subjects, capable of other interpretation, to events within the historic period. Yet a few subjects, though not, perhaps, those which might have been expected, have been chosen by some of the masters of the pencil to decorate a few choicer specimens of the art. Of these we have already mentioned some of the most remarkable, as the meeting of Alcæus and Sappho,[7] about B.C. 600 ; the burning of Crœsus[8] on the funeral pyre, B.C. 545 ; the silphium[9] weighing of Arcesilaos, one of the Battiad line

[1] V. L., i. xi. ; B., 1845, 219 ; M., v. xxxvii. ; V. F., ccccxx.

[2] A. Z., 1849, 54.

[3] B. A. B., 855.

[4] B., 1836, 122.

[5] G. T. C., xii.-xiii.

[6] Braun. Die Codrus schale, fo. Gotha, 1843 ; B., 1840, 127.

[7] Steinbuchel. Dissertaz. Padov., 1824 ; M. A. U. M., xxxiii. ; Horner. Bilder. Griech. alterth. Zeit. 1824, 24 ; A. Z., 1852, 239.

[8] M., i. liv. ; V. F., cccxix. ; C. D., 421.

[9] M. i., xlvii. ; V. F., ccl. ; C. D. 422 ; M. I., xcvii.

of monarchs at Cyrene, B.C. 580—460; the revels of Anacreon,[1] B.C. 539; and the poet Cydias.[2]

All these have inscriptions which attest the correctness of the interpretation of the subject; but more uncertain, although accompanied with names, are the athlete Hipposthenes;[3] the sages Solon and Chilo,[4]; the poets Diphilos, Demonicos and Philippos;[5] the entertainment of Nicomachus,[6] the great king,[7] probably the younger Cyrus, or Artaxerxes; and Xenophon.[8] To the realms of conjecture must be banished such interpretations as the supposed Sardanapalus;[9] the supposed founder of the city of Messene, or of Boia;[10] Polycrates of Samos,[11] the rhetor Gorgias,[12] and the philosopher Aristippus.[13] To the last period of the fictile art, and to the traditions of another race, belongs the legend of Romulus and Remus,[14] which has been once found on a vase.

Many of the subjects just enumerated may have been really those intended by the vase painters, but the interpretation of them does not rest on a basis so assured as that of either of the two preceding classes. Before the Greeks tolerated historical portraiture, the fictile art had decayed, if not expired; and the love of self and of gold simultaneously supplanted the admiration of heroism, and the simpler but more poetical subjects of the artist.

[1] B., 1841, 2; C. D., 291, 428; A. Z., 1845, 126.
[2] Müller. Gott. gelehrt. Anz., 1840, No. 60, p. 597; C. M., 81.
[3] B. M., 429.
[4] B. M., 852.*
[5] A. Z., 1849, 54.
[6] A. Z., 1851, 367.
[7] M. G., ii. iv. 2 a; M., iv. xliii.
[8] A. Z., 1846, 196.
[9] C. C. 154.
[10] T. iv. (ii.) 60; V. F., cxx.
[11] Rev. Arch., 1852, p. 61.
[12] C. H., 65.
[13] A., 1850, p. 348; M. iv. xlvi. 2.
[14] M. Bl., xxix., supposing this vase to be true for the list of historical subjects, Cf. Longperier, Rev. Arch., 1852.

RELIGIOUS SUBJECTS.

Several of the RELIGIOUS RITES are represented upon vases; such as the sacrifices of animals,[1] and the roasting of them with spits;[2] conducting bulls to the altar,[3] the making of libations,[4] the drawing of water for lustrations,[5] purifications,[6] and sacred baths or ablutions, especially the water-drawing from the Athenian fountain of Callirrhoe already mentioned;[7] and the lustration of individuals from crimes. The most remarkable and evident incidents represented are the offerings to Aphrodite,[8] sacrifices to Hermes,[9] to Dionysos Stylos, Phallen, or Perikionios,[10] mixed up with representations of Oscophoria or the suspension of masks; and also of the sacred ship of Dionysos.[11] In most, if not in all, instances the subjects are mixed up with mythical ones, from which they are scarcely separable, and the numerous mythical subjects throw considerable light incidentally on the hieratic ceremonies of the Greeks.

CIVIL LIFE.

It is not possible to give in a short compass all the illustrations that the vases afford, either directly or indirectly,

[1] P. T., iv. 451; C. D., 628, 642; B. A. B, 112; M. I., xcvi. 4; M. G., ii. lxxi. 1 b, lxxviii. 2 b; B., 1846, 92; A. Z., 1852, 248; V. L., lxxxi.; D'H., ii. 37; C. C., 62; L. D., iii. lxxxvii.

[2] C. D., 643, 645; L. D., ii. cvi.

[3] See Nike.

[4] T., iii. 55, 56.

[5] C. D., 643, 645.

[6] T., ii. 30, 36.

[7] V. F., xliii. xliv. cxxii.; C. F., 138; L. D., iv. xviii. xx.

[8] B. A. B., 585.

[9] V. L., i. lx.; C. F., 60; B. A. N., v. tav. iv.; T., v. (i.) 35, 36; D'H., ii. 97.

[10] Bull, 1851, 110, B.; I., 1, xxxvii.; Panofka in the Abh. d. K. Ak. Wiss. Berl., 1852, I., 290, 341; V. F., cccxvii.; M. A. I., vii.; C. F., 24.

[11] I., i. xxxiii.; Baron Giudica, xxvi. p. 139; Panofka, V. di Prem. 10, 13.

from their treatment of subjects, of the CIVIL LIFE of the Greeks. To this head, however, may be referred several scenes the mythical explanations of which have not yet been discovered, representing ploughing,[1] the riding in a car drawn by mules,[2] scenes of water-drawing,[3] men gathering olives[4] or other fruits,[5] the vintage,[6] wine-press, and the carriage of panniers.[7] Besides the hunt of the Calydonian boar, are many others,[8] such as of the deer, and even hare.[9] The favourite Athenian amusement of cock-fighting[10] also occurs. Pastoral figures of men playing on pipes, with harps on their backs, and accompanied by their faithful dogs, are seen,[11] as well as scenes of leisure,[12] of sleep[13], of death,[14] and the wail for the dead.[15] Several scenes are supposed to represent marriages.[16] Others are of an import difficult to understand, as men with torches,[17] with a bull, orgies, local combats,[18] and captures,[19] and the natives of Messapia.[20]

The extreme difficulty of explaining certain subjects of the later vases representing youths and females, has induced some antiquaries to recur to the old method of referring them to the mysteries. In a seated female, often

[1] G. T. C., i., possibly the ploughing of Jason or Cadmus.
[2] G. A. V., ccxvii.; D'H., i. 94; M. P., viii.
[3] M. G., ii. lxi. 1; A. Z., 1852, 231, 232.
[4] M. ii. xliv. a; C. C., 76.
[5] M. I., xciii.; C. D., 877, 878.
[6] D'H., iii. 77.
[7] M. I., xciii. 3.
[8] P., clxxix. cc. ccxxvii.; D'H., i. 91, 93; V. F., lxxxix. xc.
[9] V. L., i. xviii.; T. iv. 60.
[10] B. A. B., 633.
[11] D'H., iii. 78.
[12] V. F., clx.
[13] St., xxxviii.
[14] P., ccxcviii.
[15] A. Z., 1847, s. 24*; M. M. I., xxxix.; C. C., 61; M. I., xcvii.; B. A. B., 1621.
[16] B. A. B., 804, 1634; A. Z., 1852, 165; C. D., 646, 653.
[17] D'H., iii. 36.
[18] B. A. B., 160.
[19] P., cclvi.; A. Z., 1850, taf. xviii.; T., iii. 29.
[20] A., 1852, 316, M. Q.

represented on these vases, they recognise Teleté, or Initiation,[1] and give to all these scenes a mystic interpretation, even in those instances in which the presence of the winged figure of Genius, or Eros,[2] might have rather led to the conclusion that love scenes were intended.

GAMES.

The PALÆSTRA is a frequent subject. The vases of later style have constantly on one side, apparently not intended to be seen, two, three, or more figures standing and conversing, sometimes enveloped in their cloaks,[3] at other times naked and holding strigils[4] or lances for the *akontia*,[5] often with older figures, representing the epoptes,[6] the epistates or paidotribes,[7] with knotted sticks, who instructed the youths, and who hold a wand or branch. Youths are seen at various exercises in the gymnasium,[8] or at rest,[9] or proceeding thither with strigils and lecythi, or crowned by Nike, or Victory ;[10] also athletes drawing lots.[11]

[1] C. D., 429—473 ; B. A. B. 1611.

[2] C. D., 474, 575.

[3] T., iv. 1, 13, 48 ; M. G., ii. lx. lxxxvi. 1 b ; Bull., 1847, p. 127 ; T., ii. 60. For vases referring to the Palæstra, Welcker Zeitschrift für alte Kunst, P., lxxi. lxxii. lxxiv. lxxv. lxxxii. ciii. civ. cxv. cxvi. clxi. clxv. clxxiv. cclii. ; C. D., 722, 724, 726, 735, 745 ; V. D. C., vii., xiii. ; G. A. V., clii. ; B. A. B., 623, 811, 813, 818, 843, 846, 878, 889.

[4] B. A. B., 595, 610, 649, 679, 700, 709, 797, 1607, 1649 ; A. Z., 1853, taf. li. liii. ; V. D. C., xv. ; V. L., ii. xliii. ; M. P., v. ; P., ccii. ccvi. ccviii. ccix. ccxii. ccxiii. ccxv ; ccxvi. ; C. D., 714, 715, 716, 717, 718, 719, 721, 722, 723, 724, 747 ; Mus. Borb., iii., xiii.

[5] C. D., 720, 725, 749.

[6] V. G., xxvii. ; M. G., ii. lxxxv. 1 b.

[7] M. G., ii. lxxxvii. 2 a, b ; C. D., 731, 732, 733 ; A., 1844, c. ; T., i. 25.

[8] V. G., x. ; M. G., ii. lxxxi. 1 a ; C. D., 722, 726 ; St. xii.

[9] G. T. C., xiii.

[10] M. G., ii., lxxxvi. 1 a ; V. L., i. xxxix. A full account of athletic and gymnastic subjects is given by Ronlez in the "Mém. de l'Académie de Bruxelles," tom. xvi. ; D. L., xlv.

[11] T., i. 1.

Most of the exercises of the great games of Greece are represented, especially the PENTATHLON.[1] The highly interesting series of Panathenaic vases, which were given as prizes in the Panathenæa, exhibit on their reverses the principal contests of that game.[2] First is the race of the bigæ, or two-horse chariots,[3] as of Teles and Chionis,[4] which was changed into that with four horses ;[5] that of boys on colts, and wearing only a chlamys ;[6] the victorious horse led home ;[7] the foot-race, either the *diaulos*, or race round the course, or the *dolicho-dromos*, or race to a term or boundary[8] by four or five runners ; or the armed course, *hoplites dromos*, in which the runners carried shields ;[9] the wrestling-match, *palé*, in the presence of judges ;[10] the hurling of the *diskos* or disc ;[11] leaping, *halma*, with the dumb-bells, *halteres*,[12] sometimes to the music of a flute ;[13] hurling the lance, *akontion*,[14] and

[1] G. G., i. ; A., 1831, p. 53.

[2] M. G., ii. xvii. For athletic subjects see C. C., p. 99 and foll. ; B. A. B., 596, 607.

[3] A series of these vases will be seen engraved in Gerhard, "Vases Étrusques," fo., Berlin, A. B., to which the following numbers A. and B. refer ; cf. 15, 24, and Gerhard, Rapp. Volc., p. 54 ; I. S., v. ccii. ; C. D., 680, 681 ; G. E. V., A. 2 ; M. I., xcv.

[4] Bull. 1843, 76.

[5] G. A. V., xcii. cxxv. cxxxi. ; V. F., ccxii. cclxxvi ; C. D., 676, 679, 683, 685, 690 ; B. A. B., 587, 592, 1624, 1636 ; T., ii. 28 ; A. Z., 1852, 231.

[6] A., 4 ; B., 26, 22 ; G. A. V., ciii. ; M. G., ii. lxvi. 2 a, b, 5 a ; B. A. B., 582, 624 ; C. D., 697, 698, 699, 701, 702, 703, 704 ; V. L., i. xix., cf. i. No. viii. ; R. R., xxxv. ; V. F., cclxxv. ; G. T. C., xiv. ; M. M. I., xlvii. ; T., i. 52, ii. 26, iii. 47, v. (1) 9.

[7] V. F., cclxxiv. ; D. L., xxxvi. ; T., i. 53 ; G. A. V., xiii.

[8] A., 12 ; B., 8, 36 ; R. V., 53, No. 453 ; M. G., ii. viii. 2 a, xlii. 2 b, xliii. 1 a, 2 b ; C. D., 675 ; M. I., lxxxviii. 4 ; T., v. (1) 6.

[9] G. A. V., cxxxvi. ; M. G., ii. lxxi. 4 b. ; P., cvii. cviii. ; C. D., 673, 674 ; B. A. B., 887.

[10] B. 2, 4, 22 ; M. G., ii. xvi. 2 a ; M. Bl., ii. ; C. D., 706.

[11] A., 6 ; M. G. ii., xliii. 2 b, liii. 1 a ; T., iv. 44 ; V. F., lxxxiv. lxxxv. ; P., lxxxvii. ; D'H., iv. 63 ; C. D., 710, 711, 712, 713 ; A. Z., 1852, 249, n. 142 ; A., 1846, i.

[12] A., 6 ; V. F., lxxx. lxxxi. lxxxiii. cccIxix ; D'H., ii. 38, iii. 68, 91 ; C. D., 727, 734 ; T., iv. 43 ; M. G., ii. lxx. 1 a, 2 b, lxxiii. 1 a, 1 b ; V. L., i. vii.

[13] D'H., i. 124.

[14] M. G., ii. lxix. 4 c, lxx. 2 a ; A., 6 ; B., 6.

boxing.[1] Besides these are represented the poetical or oratorical contests,[2] and the musical contests of boys[3] or of citharists.[4] On some few subjects the athletes' names are inscribed.[5] The torch-race also occurs,[6] both on foot and on horseback; and victorious athletes being crowned by Nike.[7] Sometimes an exercise with the pickaxe is represented,[8] which was used to strengthen the arms, and practised by the wrestler Milo.[9]

Among the representations of the minor games may be cited that of the hoop, *trochos;*[10] of the ball, *sphaira;* of dice, *pessoi;*[11] or draughts, *kuboi;* several kinds of dances,[12] and among them the armed or Pyrrhic dance,[13] performed by Korna and Selinikos;[14] a game supposed to be that of *encotyle*[15] or *œganeum;*[16] shooting at a cock on a column;[17] and musical contests,[18] especially the victory of the Tribe Acamantis of Athens;[19] and diversions introduced at entertainments.[20]

On many vases, on which athletic scenes are depicted, the pipers, who played so remarkably in all the Grecian exercises, and in the gymnasia,[21] are often represented, as

[1] A., 8, 10; B., 10, 20, 24; V. F., ccxxxii. ccxxxiii.; M. Bl., ii.; M. P., viii.; C. D., 707, 708, 709; T., i. 55, 56.

[2] B., 28; M. G., ii. xxii. 2, 2 a.; L. D. ii. xv. xvi.

[3] A. Z., 1845, 339.

[4] B. A. B., 868, 869; A. Z., 1852, s. 247.

[5] G. A. V., xxii.

[6] M. G., ii. lxxi. 3 b; C. D., 751; T., ii. 25, iii. 48; M. P., v.

[7] T., i., 53—57; ii. 20.

[8] C. D., 257, 710; C. E., 38, 171; I. M. E., ii. lxx.; Ronlez, Mém. Acad. de Brux., ii. t. xvi.

[9] L. D., iii. xlix.

[10] M. A. U. M., xii.

[11] C. D., 761, 762.

[12] P., ccxxviii. ccxlvi.; T. P., 60.

[13] M. G., ii. lxxxiv. 2 b; Mus. Borb., viii. lviii.; T., i. 60.

[14] I., s. v. t. viii.; P.. clxxx.

[15] M., i. xlvii., B.

[16] V. F., ccxlix.

[17] V. F., lxix., or the suitors of Penelope.

[18] V. F., ccclxii.; C. D., 755, 756, 759.

[19] Mus. Bl., i.

[20] D'H., i. 117.

[21] C. D., 753, 754, 758.

well as athletic dances,[1] such as female jugglers [2] standing on their heads amidst swords, or drawing a bow and arrow,[3] or wine from a crater, in that attitude,[4] dancing armed, or merely draped,[5] to the sound of the pipe ;[6] and dancers and harpists with amphoræ.[7]

DRAMATIC SUBJECTS.

Several interesting Dramatic Subjects occur, as that supposed to represent Prometheus Vinctus, with the Wandering Io,[8] treated in an anomalous manner ; scenes from two Satyric dramas, one of Hercules and perhaps Apollo, contending for the tripod ; the other the marriage of Dionysos, including players, musicians, chorus-leaders, and the chorus ;[9] another scene from a Satyric drama, or burlesque, probably by Æschylus, of Œdipus consulting the Sphinx ;[10] the Satyric persons of the chorus preparing to appear,[11] a scene of Silenus and Dionysos,[12] a scene from another drama, a parody upon Arion,[13] Taras,[14] Palæmon, or the Nereids ; a Satyric chorus, led by a female flute-player ;[15] a parody on the Electra,[16] another on the

[1] St., x.
[2] M. A. I., i. ix. ; T., v. (ii.) 93.
[3] B. A. N., tom. v. tav. vi.
[4] T., i. 60.
[5] St., xxxv.
[6] St. xxii.
[7] B. A. B., 589.
[8] Millin., Peint. de Vases Ant. T., ii. pl. lv. lvi. ; Wieseler, Theater-Gebaude., taf. iv. 8 a b.
[9] M., iii. xxxi. In the centre ΔΙΟΝΥΣΟΣ and Ariadne, Venus and ΙΜΕΡΟΣ, one of the actors ΗΡΑΚΛΗΣ, another ΠΑΝ and EVA ; the chorus is called ΕΥΝΙΚΟΣ, ΝΙΚΟΜΑΧΟΣ, ΧΑΡΙΑΣ, ΔΩΡΟΘΕΟΣ, ΔΗΜΗΤΡΙΟΣ, ΝΙΚΟΛΕΔΗΣ, ΧΑΡΙΝΟΣ, ΔΙΩΝ, ΦΙΛΙΝΟΣ, ΚΑΛΛΙΑΣ. Wieseler, pl. vi. 1.
[10] Wieseler, l. c. 10 ; M. B., ix. xii. ; M. G., ii. lxxx. 2 a ; Franz. Didask, Æschyl., s. c. Theo. Berlin, 1848.
[11] T., i. 39.
[12] T. i., 41.
[13] T., iv. 57 ; Millin. i. 116.
[14] Müller. Dorier., ii. 349 ; T., iv. (ii.) 57.
[15] G. A., taf. lxxxiii.
[16] T., i. 35 ; iv. pl. 10. See Wiescler, l. c.

Antigone,[1] or the Electra, and one of Hercules and the Cercopes ;[2] a portrait of the Xanthias of Aristophanes ;[3] Jupiter and Mercury scaling with a ladder the house of Amphitryon, whilst Alcmena is seen at the window,[4] probably from the comedy of Amphitryon, by Rhinthon ;[5] Dionysos and Silenus at the window of Althæa, or Ariadne ;[6] the blind Chiron healed by Apollo ;[7] a parody of Juno bound to the golden throne, taken from the "Vulcan" of the comic poet Epicharmus ;[8] another of Theseus and Procrustes,[9] another meant apparently for Hercules and Auge,[10] Œdipus consulting the Sphinx, represented as a fox ;[11] a burlesque Syren ;[12] a parody of Atlas;[13] Tereus or Epops in the Aves; two men masked as cocks, and preceded by a flute-player, probably from a comedy ;[14] and two warriors ;[15] a scene also from the Frogs of Aristophanes;[16] "the wine-flask" of Cratinus;[17] the slave-driver of Pherecrates ;[18] the destruction of Ilium, of Phormos;[19] and a burlesque of the Antigone,[20] and the elopement of Helen.[21]

On vases of later style also occur several myths, the arguments of which often formed the subjects of the drama. Some are connected with Dionysos, as

[1] A., taf. lxxiii.
[2] Serra di Falco, Antich. d. Sicilia, ii. p. 1, vignette.
[3] Panofka, Cabinet Pourtalès, ix.; Wieseler, l. c. 57.
[4] D'H., iv. 105.
[5] Wieseler, p. 59.
[6] Panofka, Cabinet Pourtalès, x.
[7] Lenormant and De Witte, Élite, ii. xciv.; Wieseler, 60.
[8] Mazocchi, Tab. Her., i. p. 138; D'H., iii. 108.
[9] V. G., xlvi.
[10] Wieseler, iii. 18; Monumenti, iv. taf. xii.
[11] M. G., ii. lxxx. 2 a.
[12] Vase B. M., red figures.
[13] Vase, B. M., 1638.
[14] Vase, B. M., 659.
[15] T., ii. 57.
[16] A. Z., 1849, s. 17.
[17] A. Z., 1849, s. 33.
[18] A. Z., 1849, s. 42.
[19] A. Z., 1849, s. 43.
[20] A., 1847, p. 216, pl. k.
[21] Cothon, red figures, Brit. Mus.

Pentheus[1] killed by Mænads; the insanity of Lycurgus, who destroys his family;[2] and Hypsipyle;[3] the capture of Silenus in the rose-gardens of Midas;[4] the adventures of Io;[5] the death of Procris;[6] the mutilated Procne;[7] the metamorphosed Atalanta;[8] Atlas and a Sphinx;[9] the death of Archemoros;[10] the fate of the Niobids;[11] Tereus and Philomele;[12] and Antiope and Dirce.[13]

ENTERTAINMENTS.

A great number of vases represent the entertainments of adults; and scenes of triclinia often occur. The guests recline upon couches, amusing themselves by whirling their cups in the supposed game of *kottabos*,[14] singing to the lyre,[15] or playing on that instrument [16] or on the flute.[17] On the later vases *hetairæ*, especially the *auletrides*,[18] or female flute-players, and sometimes female citharists [19] and boys,[20] are seen. Some of these also represent the *acroama*

[1] M., i. vi.; Jahn. Pentheus, 4to, Kiel, 1841; B. A. N., iv. p. 13. Tav. ii. 3.

[2] Mon. iv. pl. xvi.; Bull., 1846, p. 88.

[3] G., A. E., 10.

[4] M. G., ii. lxxii. 2 b; G. A. V., ccxxxviii.; Mon. iv. x.

[5] V. D. C., xlvi.; Mon. ii. lix.; B. A. N., iii. tav. iv.

[6] V. F., ccv.

[7] D'H., iv. 76.

[8] B. A. N., iv. tav. iii. 1.

[9] B. A. N., iv. tav. v.

[10] B. A. N., ii. tav. v. See subject of Archemoros, supra.

[11] B. A. N., i. p. 111. tav. iii.

[12] B. A. N., ii. p. 12, tav. i., n. 5.

[13] A. Z., 1842, s. 76, 1853, taf. lvii.

[14] Gerhard, Rapp. Volc., p. 57; T., iii. 10, v. (i.) 16, 84, 90; M. Bl. v.; D'H., ii. 48, 74; Mon. iii. xii.; M. G., ii. lxv. 2 a, 2 b, lxxi. 1 b, lxxxiv. 1 b, 2 a, xii. 3 a., xcii. 1; V. L., ii. xxxviii.; P., cv. cl.; I., s. v. t. xxxvi.; B. A. N., i., p. 92; V. F., cxxxii. cxxxiii.; C. D., 805, 810; St., xxvi.; B. A. B., 879.

[15] V. L., i. xxiv. xxxvi. xxxviii. xlviii.; D'H., i. 109; L. D., ii. xxxvii.

[16] M., iii., xii.; M. G., ii. liv. 1 a, 2 a; B. A. B., 1014.

[17] M. G., ii. lxxxiii. 1 b; lxxxv. 2 b; T. ii. 41, iii. 16, 17, iv. 40.

[18] M. G., ii. vi. 1 a; lxxxi. 1 a; V. D. C., xx.; V. L., i. xxxxii.; V. F., cclxxiii. ccclvi.; P., cv. ccxxiv. ccxxxix. ccxli. ccxlii.; D'H., ii. 113; T., ii. 52, 55.

[19] V. D. C., viii.

[20] P., ccxliii.

with which the symposium[1] concluded. One scene is the triclinium of Nicomachos,[2] another that of Demetrios.[3] In many of the drinking-scenes candelabra and lamps are represented.[4] These often occur with the names of unknown persons, as Smikythos, Tlempolemos and Euthymides, and Sosias.[5] The *komos*, or revel, after or during the entertainment, is often depicted ;[6] the revellers, the leader of whom is called *komarchos*,[7] are dancing to the pipe, and holding amphoræ.[8] Youths drawing wine from craters or bowls ;[9] or men playing the crotala, dance in wild confusion,[10] while the intoxicated attended by females,[11] sometimes with torches,[12] are frequently represented. A remarkable scene shows Empedocles playing on the flute, while Nicaulos and Charidemos dance with *rhyta*.[13] Similar to these are representations of youths dancing [14] with drinking-horns,[15] with lyres,[16] and crowns,[17] and men offering boxes to females,[18] playing with dogs and tortoises,[19] with the jerboa,[20] or with a hare held by a string ; [21] or offering this animal as a present,[22] or holding a pilos,[23] or cups ; [24]

[1] Xenoph. Symp., c. 2 ; Athen., xiv. 7 ; V. F., cxcviii. ; T., i. 50.

[2] Vase, B. M., 1646.

[3] Politi, Slancio Artistico, 8vo. Girg. 1826.

[4] G. A. V., cxcv. cxcvi. ; C. F., 140.

[5] Smikythos is known as an eromenos. Tlempolemos and Euthymedes as a potter and artist. A. Z., 1852, s. 249.

[6] M. G., ii. lxxviii. 2 a ; V. L., i. lxvi. lxviii. ; A. Z., 1847, s. 18 * ; B. A. B., 708 ; T., v. (i.) 22, 80.

[7] G. A. V., clxxxviii.

[8] G. A. V., cxxvi.

[9] M. P., xxxiv. ; M. G., ii. lxxxi. 1 a.

[10] M. G., ii. liv. 2 a.

[11] M. G., ii. lxxxi. 1 b.

[12] P., ccxxx. ; T., v. (i.) 18, 19, 20.

[13] G. A. V., ccxxxviii.

[14] Bull., 1834, p. 229 ; 1840. p. 54.

[15] M. G., ii. lxx. 1 b.

[16] M. G., ii. lxxvii. 1 a ; Mus. Borb., iv. li. ; T., i. 50.

[17] V. L., xliv.

[18] P., lxviii.

[19] V. D. C., xliv.

[20] V. F., ccclxxxvii.

[21] G. T. C., xi. xii., with the name Hippodamos ; B. A. N., i. p. 92, the supposed discovery of Boea ; I., p. 126.

[22] M. M. I., xlvi.

[23] V. D. C., xxi.

[24] V. D. C., xlvi.

mounting horses, riding pick-a-back, dancing, playing at see-saw, and other games. Young children are depicted playing with toys, balls, and go-carts,[1] crouching to seize apples, or crawling after a swan,[2] or playing at the game of knuckle-bones, or *astragali*.[3]

There are also many scenes of men standing and talking to females,[4] a man standing between two females,[5] men conversing with youths,[6] or with one another.[7] On some vases are draped youths and females conversing,[8] at work with *calathi* and spindles,[9] and a host of undetermined actions, representing nuptial ceremonies,[10] toilets, and games, and youths with parasols.[11] Many vases, especially those which from their small size seem intended for children, have representations of youths.

It is probable that future discoveries may determine the meaning of many scenes now deemed of general import, such as youths playing on the lyre to females, holding cups and boxes[12] to men with branches,[13] taking a necklace out of a box in the presence of a female and an old man,[14] offering hares to ladies,[15] holding cups to other youths,[16] a

[1] St. xvii.

[2] C. D., 800.

[3] C. D., 801, 803.

[4] D'H., i. 30, 45, 48; ii. 77, 96, 109; iii. 47, 83, 95; iv. 38, 45, 56, 103; C. D., 752; St. xxvi.; T., ii. 59, 60; iii. 57, iv. (ii.) 1; M. G., ii. xlvii. 1 a.; lxxv. 2 b; V. L., i. vi.; I., s .v. t. lxviii.; D. L., xv.; P., lii. liii. lxi. lxxviii. lxxx. lxxxi. lxxxiii. lxxxix. xci. xcii. xcvii. clxxv. clxxvi. clxxvii. ccx.

[5] G. A. V., lxxxi. clxiii. cc.; T., i. 18, v. (ii.) 70.

[6] T., i. 3; M. G., ii. lxxvii. 1 b, 2 a, b, lxxxiii. 2 a, lxxxvi. 1 a; P., lxxiii. clxxi. clxxiii.

[7] G. A. V., cxliv. ccix.; V. G., x.; T., v. (ii.) 69; M. G., ii. xxii. 1, 2, xxiv. 2 a; I., s. v. t. iv.; P., xcv. xcvii. xcviii. ccxxv. ccxlv. ccxlvii.

[8] V. D. C., x. xvii. xix.; P., xxxi. cvi.

[9] St., xxxiv.

[10] R. V., p. 51; V. L., ii. xliv.

[11] P., lxxi.

[12] V. G., xlv.; V. L., ii. xxviii.; L. D., i. xxxv. xl.; Inghirami, M. E. I.; I., s. v. vi.. t. i. iv.

[13] G. A. V., ccxxix.; I., s. v. t. iv.

[14] M. G., ii. lxxi. 2 a; V. D. C., xxxi. 2; G. T. C., E. F.

[15] M. M. I., xlvi. 6.

[16] V. D. C.

youth in a great vase,[1] youths with females, probably hetairæ,[2] or dancing with tambourines,[3] or standing at hermæ and stelæ,[4] conversing in a palace,[5] or receiving offerings from their admirers,[6] at fountains,[7] females conversing,[8] pursuing a bull,[9] or looking like Narcissus into a mirror,[10] placing wreaths on an altar, and carrying birds in a cage ;[11] in presence of Nike dancing ; holding *skiadiska*, or parasols[12] ; with *crotala* ; reading poems ;[13] in a bath ;[14] and Eros,[15] apparently in schools,[16] and females over a hydria. Females alone are represented, with calathi and crowns,[17] at the bath,[18] as lyrists[19] crowned by Nike,[20] and with the *skiadiske* or parasol,[21] as jugglers, *kybisteres*, standing on their heads amidst swords set upright in the earth,[22] swinging,[23] sometimes seated,[24] or playing with a ball,[25] interviews of females,[26] love scenes.[27]

[1] Perhaps Pelops, G. A. V., clxxxi.

[2] M. G., ii. lxxviii. 1 a, 1 b; V. F., cxxx.; G. T. C., xiv. xv.

[3] D'H., iii. 111.

[4] D'H., iv. 45; V. D. C., xxxii.; P., xx. xxii. xxix. l.—liii. ccxxv. ccxxvii. ccxxix. ccxxx. ccxxxiii. ccxxxv. ccxxxviii. ccxli. ccxlii. ccxliv. ccxlvii. ccxlviii. cclii. ccliv. cclvi. ; T., v. 1—5.

[5] M. G., lxxv. 2 a.

[6] M. G., ii. lxxviii. 2 a.

[7] B. A. B., 1627; M. G.. ii. x. 2 b.

[8] M., ii. xxvi. 2 a.

[9] Bull., 1844, 100, 101.

[10] I., s. v. t. xxi.

[11] D. L., xxxviii.

[12] C. C., 59; T., i. 2.

[13] D'H., ii. 103.

[14] T., iv. (ii.) 30; P., xxxii.

[15] T., i. 59.

[16] T., iv. (ii.) 58.

[17] A. Z., 1852, s. 247, 251; B. A. B., 583, 856, 857; T., iv. (ii.) 31; v. (i.) 37; I., s. v. t. xxix.; P., xviii. xix. xx. xcix. c. cx. cxiii. cxiv. cxxvi. cxxxi. cxxxiii. cxxxiv. cxxxv. cxxxvii.—cxli. cxliv. clxxxiii. clxxxiv. clxxxvii.; D'H., ii. 57, 94, iii. 71; iv. 36, 47; B. A. N., i., p. 91.

[18] M. B., xiv. xv.; I., s. v. t. xxv.; D'H., ii. 25; C. D.,763, 765 ; B. A. B., 671; T., iv. (ii.) 28, 29, 30; Mus. Borb. xiv. xv.

[19] I., s. v. t. xxx.

[20] I., s. v. t. xxvii.

[21] I., s. v. t. xliv.

[22] V. F., lxvi. lxxxvii.; Christie, Pl., i. p. 51; T., i. 60; A. Z., 1852, 164; Mus. Borb., vii. lviii.

[23] M. A. U. M., xxx.; A. Z., 1853, 400.

[24] V. F., cxxxiv.; B. A. B. 673.

[25] V. F., clxxxiii. clxxxiv.; D'H., i. 59, 60; Mus. Borb., vii. lviii; A. Z., 1852.

[26] C. D., 796; V. F., cxci.

[27] V. F., cxcii.; P. vi. For vases referring to nuptial ceremonies, see Böttiger, Vasengemahlden, 8vo. Weimar, 1797.

Professional women are seen playing on the harp or pipe,[1] and receiving wine;[2] other women perform household work,[3] or celebrate orgies.[4] Females also appear holding a box or pyxis,[5] crowns,[6] or lecythi,[7] dancing,[8] and sometimes offering incense to the gods.[9] They are often seen washing,[10] or holding a hare,[11] at their toilet,[12] or at a stele;[13] discoursing over a hydria,[14] or caressing a deer.[15] Large female heads are often the only decoration of late vases,[16] and large eyes;[17] on some vases are *réunions* of females, either allegorical personages, or hetairæ with names.[18]

The scenes illustrative of WAR in its principal forms, have been already described in enumerating the events of the war of Troy. There is a very great number of vases illustrative of this subject; but it is not possible to describe all, and many of the scenes without doubt belong to events of a mythic nature.[19] They represent combats on foot and horseback, by archers, hoplites, and slingers, and even contests of galleys.[20]

Many representations of youths and others, either starting for or engaged in the chase, refer to the remarkable hunts of antiquity.[21] One represents the hunting of the hare.[22]

[1] Mus. Borb., xiv. xv.
[2] T., ii. 58.
[3] A., 1852, p. 85, v.
[4] T., i. 48.
[5] C. D., 766, 769, 772, 774, 775, 777, 780; V. F., cxxvii. ccxv.
[6] B. A. N., i. p. 14.
[7] C. D., 772.
[8] St., xxiii. xxiv.
[9] St., xxxv.; P., xxi.
[10] P., xxx. xxxii. xxxvii. xxxviii. xxxix.
[11] D'H., iii. 34.
[12] D'H., ii. 25; iii, 73.
[13] D'H., ii. 57.
[14] D'H., iv. 96.
[15] C. D., 767.
[16] C. D., 1185, 1213.
[17] B. A. B., 819.
[18] B. A. N., v. p. 25. Such names as, Melissa, Anthippe, Lysistrate, Archesistrate; T., i.
[19] C. D., 811—868.
[20] C. D., 868.
[21] C. D., 869—874.
[22] L. D., ii. xcviii.

Some vases have scenes of an immoral tendency, yet they are few in comparison with the other subjects. Nor are they merely coarse examples, painted by poor or careless workmen, to gratify the popular taste; but on the contrary, the productions of the very best artists.[1] Such subjects, indeed, sometimes exercised the pencil of painters like Parrhasius, Aristides, Pausanias, and Nicophanes;[2] and vase-painters were only humble imitators of the great masters. Of course these scenes cannot be detailed.[3] Some may be intended for the love adventures of the gods, but others seem derived from private life, especially those of youths and hetairæ,[4] in which figure several persons whose names are identical with those of Athenian artists and writers,[5] and many of the names probably refer to the celebrated Corinthian beauties.[6]

Many of the late vases represent small temples, or the heroa,[7] from which the subject was taken. These are generally coloured white. Some of the most remarkable of these heroa represent Aphrodite,[8] Æneas crowning Iulus,[9] Zeus and Ganymedes, or Dionysos and Comos,[10] Leda and the swan,[11] the Dioscuri,[12] and Athene,[13] a youthful warrior

[1] Gerhard. Rapp. Volc., 59, 60; C. D., 60, 61; L. D., ii. xlix.; B. A. B., 719, 729; C. M., 11, 13; A., 1832, pl. g.; M. M. I., xxv.; T., v. (i.) 90.

[2] Athenæus, xiii.; C., 11.

[3] Cf. for example, the Vases.

[4] P., cci.; D'H., iv. 37.

[5] C. C., 12, 13, 14, 15, 16.

[6] C. C., 13, 14, 15, 16.

[7] I., s. v. t. xl.; V. F., cccxxi. cccxxii. ccclxix.; D'H., iii. 65; G. A., xii.; T., v. (i.) 1, 2, 3, 4, 5; B. A. B., 1—10; P., xxii. xxiii. xxiv. xxv. xxvi. xxvii. xxviii. xxix. lxxxiv. lxxxv. cxxxii. cxliii. clxxxii. clxxxix. cxc. cxci. cxcii. cxciii. cxciv. cxcv. cxcvi. cxcvii. cclxi. cclxiv. cclxv. cclxx. cclxxi. cclxxix. For several, see C. D., 576—627.

[8] V. F., xxxiii. xlii.

[9] B., 1846, p. 75.

[10] V. F., cccxciii.; B. A B., 1027.

[11] Vase, B. M., No. 1568.

[12] V. F., cxxxix; V. G., xix.; D'H., iii. 52, 55.

[13] L. D., i. lxvii.

with shield,[1] Heroes with arms and horse,[2] youth with a dog,[3] two females (one holding a box),[4] females [5] with dove and amphoræ,[6] a warrior and a man leaning on a stick, and the supposed Narcissus.[7] Large heads of a goddess are also common on the later vases,[8] perhaps copied from statues [9] and often combined with arabesque floral ornaments.[10] In one instance the head of Io, or a female satyr, is seen.[11] Heads, too, in a *kekryphalos*, are not uncommon.[12]

ANIMALS.

Several vases have representations of animals, which are often engaged in combats; such as boars and lions,[13] or rows of animals,[14] consisting of the lion, the boar, the panther,[15] the stag,[16] the deer,[17] the ram, the bull,[18] and the horse.[19] Lions are seen devouring deer and bulls.[20] Hares,[21] and dogs [22] appear as single subjects. Among the birds represented are the owl,[23] the eagle, the hawk,[24] the crane, the swan, the goose,[25] pigeons, cocks and hens,[26] and cock-fights.[27] Among fishes are the dolphin, tunny, cuttle-fish,

[1] V. F., cccxxiii.; B. A. B., 1001.
[2] V. F., xix. xx. ccclxxxix.; D'H., i. 53, 54; David, i. p. 6; I., i. xii. b; T., v. (i.) 3, 4, 5.
[3] B. A. B., 1027.
[4] G. A. xvi.
[5] I. i., xxxiii.
[6] Mus. Borb., vii. xxii.
[7] B. M., 1567*.
[8] V. L. ii., i. iii.
[9] See Minerva, Mon., iv. xlvi.
[10] V. F., lii.; D'H., iv. 56.
[11] P., cclxxxi.
[12] B. M., 292, 293; D'H., i. 101; B. A. B., 1626.
[13] M. G., ii. vi., 2 b, x., 1 b; V. L., ii. xxi.; B. A. B., 594.
[14] M. G., ii. xxvii. xxviii. xc.
[15] D., 933; V. F., cclxxix.
[16] Mus. Blac., vi.
[17] Mus. Blac., xvi.; B. A. B., 629; D'H., ii. 86.
[18] M. G., ii. lxiv. 4 c; M. P., xxx.
[19] B. M., 385; V. L., ii. viii.
[20] M. G., ii. xxxi. 2.
[21] C. D., 902.
[22] C. D., 900, 901.
[23] V. L., xlix. 53; D'H., i. xli.
[24] V. L., ii. xlix. 52.
[25] D'H., iv. 108.
[26] M. G., ii. lxiv. 3 a; V. L., ii. xlv.
[27] M. G., ii. v. 1 a; V. L., ii., p. 30, n. viii.

and echinus.[1] There are also representations of snakes,[2] tortoises,[3] and grasshoppers.[4] Among plants are the laurel, myrtle, poplar, ivy, pansy, hyacinths. Not the least remarkable subject is that of the great eyes, which has been a fruitful source of conjecture.[5] Among objects of the imaginary world are gryphons,[6] which are sometimes attacking horses; the hippolectryon, chimæra, sirens,[7] harpies, hippocampi,[8] Pegasi, sphinxes,[9] and heads of Gorgons.[10] In many instances these animals are introduced as a kind of artistic bye-play, or parody, on the subject represented, just as the poet uses a metaphor. Thus, on a cup representing the destruction of Polyphemus, a fish is seen swallowing the baited hook; [11] and on another, where the two Gorgon sisters fly after Perseus, two dogs are depicted chasing a hare.[12] In a monomachia of Achilles and Memnon, a lion is beheld attacking a boar.

A vase with a butterfly is probably a forgery.[13]

LITERARY SOURCES.

The relation of subjects depicted on vases to the ancient Hellenic literature forms an interesting inquiry, since it is evident that the works of the rhapsodists suggested the ideas of them to the older vase-painters. It will be seen, from an inspection of the subjects, how few comparatively

[1] G. T., c. i.
[2] G. T., c. i.
[3] G. T., c. i.
[4] G. T., c. i.
[5] M. G., ii. lxix. 3, 4; G. A. V., xlix.
[6] R. V., p. 65, 66.
[7] B. A. B., 1591.
[8] P. ccxcix.
[9] V. L., ii. xlviii.
[10] C. D., 34, 36.
[11] M., i. vii.
[12] A. Z., 1847, 17*, 18*.
[13] T., iii. 60.

are derived from Homer. Great as are the intellectual and moral examples which his poems exhibit, they were by no means well suited to the somewhat monotonous style of ancient art, which required plain and simple incidents. So deficient were the Homeric poems in arguments, even for the drama, that Aristotle has observed, that while the Iliad and Odyssey afforded materials for two dramas, the Cypria supplied the subjects of several, and the little Iliad of eight.[1]

Nor is it by any means improbable that the Homeric poems did not enjoy that universal reputation which they afterwards monopolised, and that they shared the public favour with other productions. For it is most remarkable and significant, that scarcely one of the vases which issued from the kilns prior to the Peloponnesian war, is decorated with a subject which can be satisfactorily identified with the incidents of the Iliad or Odyssey; while the few vase-paintings, which are undoubtedly Homeric, are almost all of the third style, with red figures, and executed in the interval between the war of the Peloponnese and the landing of Pyrrhus in Italy. But the number of subjects derived from other poems, which formed part of the grand cycle of the war of Troy, is remarkable. Thus, almost all the leading events of the "ÆTHIOPIS" of Arctinus of Miletus, written about Olympiad L, the argument of which is repeated in the later poem of Quintus Calaber, or Smyrnæus, are depicted on the vases; such as the arrival of the Amazons at Troy, the death of Penthesilea, the appearance of Memnon and his bands, the death of Antilochus, the

[1] Aristotle, Poet., sect. xxxviii.

often repeated subject of Memnon's death by the hand of Achilles, the death of that hero while pursuing the Trojans, and his apotheosis in Leuce, the contest of Ajax and Ulysses for his armour, the suicide of Ajax, the wooden horse, the incident of Laocoon, and the flight of Æneas.[1] About half a century later is the *Iliou persis*, or destruction of Troy, written by Lesches, or Leschæus, of Mytilene, which appeared about Olympiad XXX. B.C. 657.

The ILIAS of Homer contained only a fractional portion of the war of Troy, and the whole story of Ilium was not sung by any single bard or poet. The subjects, as already stated, have been classed as the ANTE-HOMERICA, consisting of those which precede the events of the Iliad, the argument of which formed the *Cypria*;[2] the *Mikra Ilias*, or "Little Iliad," written by Thestorides,[3] Diodorus, or Cinæthon; and the obsolete poem of the *Patroclia*;—the HOMERICA, or such incidents as intervened between the quarrel about Briseïs and the death of Hector;—and the POST-HOMERICA, or events up to the destruction of Troy, comprising the *Æthiopis* of Arctinus, part of the Cypria, and the *Iliou persis*, or "Destruction of Troy," of Lesches; the NOSTOI, or Return of the Greeks to their country, which formed the subject of the poem of Agias, and the most remarkable part of which events is described in Homer's *Odyssey*. These, with the *Oresteiad*, and the *Telegonia* of Eugamon of Cyrene, complete the epic cycle of the Greeks.

The arguments, as far as they are known, can only have partially supplied the vase-painters, since only the fate of Ajax, the quarrel of Agamemnon and Achilles, the last

[1] Müller, Literature of Ancient Greece, p. 66.

[2] Müller, Greek Liter., p. 66.

[3] Schol. Troades, l. 821.

night of Troy, and the death of Priam and Astyanax, are found depicted on vases. The death of Paris by the hand of Philoctetes, the deeds of Ulysses and Neoptolemus, and the conducting of Æneas by the same hero to Pharsalus, are not found,[1] although subsequent excavations may bring them to light. Nor can the celebrated *Cyprian* verses have failed to inspire many of those subjects which were capable of being painted; and while the prayer of the Earth to Zeus, to lessen the number of men upon her bosom, was clearly inadmissible, there is reason to believe that there may be traces of subjects representing the amours of Zeus and Nemesis, from whose union sprung Helen, subsequently confided to Leda; of the attack by Achilles upon Telephus and Æneas;[2] the death of Troilus;[3] the sailing of Lycaon to Lemnos;[4] and the quarrel of Achilles and Agamemnon, treated in a less subdued manner than in the Iliad. Yet certain subjects which formed a very essential part of this poem are wanting, such as the promise of Helen to Paris for his judgment in favour of Venus, and her elopement during the absence of Menelaus; the death of the Dioscuri, slain by Aphareus and Lyncus; and the sailing of the fleet from Aulis to Troy, after having been carried to Teuthrania.

The incidents in the Nostoi of Agias of Trœzene—the prevailing sentiment of which poem is the vengeance of Athene—are repeated in the tragedies of the Attic school; but though some of the vases of the latest style represent subjects derived from it—as the quarrel of the Atreidæ, the return and death of Agamemnon, the flight

[1] Müller, l. c., p. 66.
[2] Iliad, xx. 79.
[3] Iliad, xxiv. 257.
[4] Iliad, xxi. 405-8

of Diomedes, the death of Neoptolemus, the *Nekyomanteia*, and some subjects resembling those of the Odyssey—yet many of the most striking incidents of it—such as the fate of Nestor,[1] Calchas, Leonteos, and Polypœtes, are either undistinguishable, or never engaged the attention of the vase-painters.

Two of the subjects of the *Nostoi*, or "Return," derived from the Telegonia, or the adventures of Telegonus, the son of Ulysses and Circe, which formed the subject of the poem of Eugamon of Cyrene,[2] appear on vases of the later style. One is the well-known return of Ulysses to Ithaca, and his death, caused by the fall of the Pristis or Thornback, referring to the Ὀδυσσεὺς Ἀκανθοπλήξ; the other is his death at the hands of Telegonus, in the presence of Circe. But the burial of the suitors, and the voyage of Ulysses to Polyxenus, either do not occur, or cannot be distinguished among the mass of unknown subjects. Many subjects were taken from the *Odyssey*.

Hesiod has supplied few subjects to the vase-painters, owing to the absence of plot and incident in his principal work; for it is evident that a nation whose whole thoughts were directed at an early period to hieratic illustrations of art, could derive no inspiration from such a composition as the *Erga kai Hemerai*, or "Works and Days." There are, it is true, some vases which have agricultural subjects, as the remarkable one of the potter Tleson, with a scene of ploughing, and others which represent the gathering of fruit, and the vintage of wine or oil; not to instance the

[1] Proclus, cited in Göttingen Bibliotek für Literatur und Kunst. Müller, "Literature," &c., p. 79. Hephæstion, Gaisford, p. 278-472, sq.

[2] Müller, Hist. Gr. Lit., p. 97.

shops of the potter and the smith, the carpenter, and scenes of weaving and spinning. But these subjects are rare, and the more minutely they are investigated, the stronger appears the reason for assigning them to *special* mythological scenes. His other works appear to have suggested a few subjects, as the instruction of Achilles by Chiron, probably from the "Lessons of Chiron;" the prominent position of Alcmene, perhaps from her "Praises;" and others from the *Eoeæ*; the amours of Apollo and Cyrene, from the "Catalogues of Women," which is found on a jug of late style in the British Museum. Many vases also refer to the "Epithalamium of Peleus and Thetis;" and others, of Archaic style and treatment, represent the combat of Heracles and Cycnus, with the attendant circumstances, treated in a manner identical with the description in the "Shield of Heracles," and in which the demi-god appears in the same costume in which he is represented in works of art previous to the fortieth Olympiad.[1] From the "Little Iliad" of Cinæthon of Lacedæmon, is taken the incident of the making of the golden vine by Vulcan.[2]

The "Thebais," which appeared early in literature, and is cited in the twentieth Olympiad as Homeric, also supplied certain subjects, especially the departure of Amphiaraus, and his betrayal by Eriphyle. The destruction of the heroes, with the exception of Adrastus, saved by Orion, is not, however, found. Some of the subjects of the second Theban war, or Epigoniad, are extant.[3] The very numerous poems of Stesichorus embraced so large a

[1] Müller, l. c., p. 97, 98.
[2] Schol. Venet. ad Troad., 822.
[3] Müller, p. 91.

portion of the writings of his predecessors, that it is difficult to discriminate what subjects were particularly derived from this source. Thus, he sang the *Geryonis*, or the capture of the oxen of Geryon by Hercules; Scylla, already famous in the Odyssey; Cycnus, whose contest is known from the shield of Hercules; Cerberus; the *Iliou persis*, or Fall of Troy; the *Nostoi*, or Returns; the *Europeia*, or Rape of Europa, a subject found on some of the earlier vases; the Oresteiad, the incidents of which, as depicted on vases, rather follow the descriptions of the tragic writer; the *Epi Peliai Athla*, or prizes given at Iolchos, at the funeral games of Pelias, from which one subject is taken by the older vase-painters, the palæstric contest between Peleus, the father of Achilles, and Atalanta, in which the huntress was victorious; and Eriphyle and the *Syotheræ*, or boar-hunters.[1] This poet, indeed, flourished in Olympiad XLII., B. C. 611, long before most of the old vases were fabricated. Epigrams, didactic poems, and fables, in which animals are introduced speaking, were unsuited to the gravity of art. *Threnai*, or Laments, which were taken from tragical myths, may occasionally appear, such as the *threne* or lament for Danae, the composition of Simonides of Ceos; but these cannot easily be separated from subjects taken from the satyric drama. Idylls and elegies may have supplied a few subjects, and the Rape of Europa, represented on some vases, may be considered as derived from Moschus; but poems like those of Theocritus, describing rustic life and its feelings, have not supplied subjects to the vase-painters. To the tragic writers, the Oresteiad supplied many plots;

[1] Müller, p. 200.

and upon vases of the later style the whole story is treated in a manner so varied, that the vase-painters must have evidently sometimes followed plays of Æschylus, at other times those of Sophocles and Euripides. Several other vases present subjects either derived from tragic arguments, or else from myths which formed their subjects, such as those of Prometheus, Perseus, Pelops, the adventures of Bellerophon, Perseus and the Bacchæ, Tereus and Procne, Medea, Alcestis, Procris, Lycurgus, the Underworld, the woes of Œdipus and his family, and the Seven against Thebes; and other representations derived from the heroic epos, such as the Oresteiad, which was particularly adapted for vases destined for funeral purposes. The plots of comedy have afforded subjects for only a few vases. Scenes indeed occur, which may be possibly derived from the trilogies, and are parodies of known fables; while others are taken from the arguments of the known plays of Aristophanes, Diphilus, and others.

Although many vases seem to have subjects derived from the writers of philosophical allegories, none of these can be identified with any well-known composition; and the period of the Athenian stage is that of the last decline of the art. Light, of course, is reflected upon the entire series of vases by the whole circle of ancient literature. The especial subject of vases is not, indeed, treated by the Greeks in any separate dissertation, but extensive extracts, and an attempt at a systematic treatise, appears in the *Deipnosophistæ*, or "Philosophers at dinner," of Athenæus of Naucratis, a writer of the Alexandrian school, who flourished in the third century. The "Account of Vases," of the celebrated Eratosthenes, and the meagre tenth book

of the *Onomasticon* of Julius Pollux, written in the second century, in the reign of Commodus, and containing much valuable information about vases, had indeed preceded; to which the Lexicon of Suidas, the Etymologicum Magnum, and the Scholiasts of Pindar, and those of the tragedians and Aristophanes, also contributed their share.

COSTUME.

We will now direct our attention to the emblems, attributes, and costume, which distinguish the different figures represented, and which are always those which were in use in the earliest ages of Greece. *Zeus* is generally represented amply draped and bearded, seated upon a magnificent throne, or standing, clad in an ample tunic, and holding a sceptre. *Hera* is adorned with the *stephane*, or diadem, resembling the mitre, or covered with the *kalumma*, or veil, and holding a sceptre. *Athene*, on the oldest vases, is quite indistinguishable from an ordinary female; but on subsequent ones appears wearing a helmet and the ægis. The ægis, however, often entirely disappears on the later vases of Apulia. She almost always holds a lance and Argolic buckler, and sometimes her owl. *Poseidon*, on the oldest vases, holds a trident, and sometimes a dolphin, and is draped in a white woollen tunic, to indicate the foam of the sea. *Hermes*, on the earliest vases, wears a short tunic round the loins, and is winged. On subsequent ones, however, he wears the petasus, chlamys, and boots. On the latest vases he wears the hat, winged talaria, and chlamys. He almost always bears the caduceus, but sometimes this is also carried by

heralds. *Amphitrite* sometimes holds, besides a fish, a sceptre decorated with sea-weed. *Nereus* is distinguished by his white hair, and holds a dolphin and sceptre. Triton is represented as the "fishy Centaur," having a human bust, and terminating in a fish. Thetis, who is often represented as an ordinary female, on some vases is accompanied with snakes, lions, dogs, and sea-monsters, to show her metamorphosis. The other Nereids, on vases of the later style, are mounted on dolphins. Scylla terminates in sea-dogs. *Pluto* is depicted as a white-haired old man, holding a two-pronged sceptre, while *Persephone* is known from other female deities only by the scenes in which she appears. Sometimes she holds a flower. The Greek Charon is distinguished by his boat and oar, the Etruscan Charun by his hammer. The Shades are often winged. *Ares* appears as a hoplite. *Apollo*, on the oldest vases, is seen draped in a long tunic, and playing on the heptachord lyre, but on the later vases he has merely a piece of loose drapery floating over his shoulders. He wings his deadly shafts from the silver bow, or holds the laurel branch, and has at his side a swan or a bull, or the gryphon.[1] His sister *Artemis* is always draped, often wears upon her head a lofty tiara or mitre on the oldest vases. She is ever distinguished by her bow and arrows, and when on later vases she has her hair tied in the *crobulus* behind, and wears the short tunic and *cothurni*, she still retains her weapons. At her side is the goat, the lion, and panther. *Aphrodite* is not easily distinguished from the other goddesses. On the oldest vases she is draped, and sometimes holds a sceptre, or a flower,

[1] Gerhard, Rapp. Volc., p. 45.

or even an apple. On the later vases her drapery becomes transparent and shows her form, and she has her hair bound with the *kekryphalos* or simple *tainia*. At a still later period she appears half draped. At her side is seen the swan, the pigeon or dove, and the goose. She is often accompanied by Cupid, who is always winged, and whose emblems are the hare, the swan, the pigeon or dove, a bird supposed to be the iynx, and flowers; and sometimes by *Peitho*, whose emblems are an alabastron and stylus.

Dionysos is distinguished by the ivy wreath which binds his head; he is draped in a long tunic, and has a garment thrown across his shoulders. On the early vases he has a long beard, but on the later Apulian ones he is seen in his youthful attributes, only half draped, and with rounder and more graceful limbs. In his hands he holds the vine, the cantharus, the rhyton, or the keras; sometimes the thyrsus, or the torn limbs of a goat. At his side are the panther, the goat, the bull, and the mule; amidst his wild followers his attitude is generally composed, but he is seen tearing the limbs of a kid or fawn, or holding a snake. Of his cohort, *Ariadne* or Libera is generally undistinguishable from an ordinary female; the *Sileni*, or Satyrs are seen with their bald foreheads, pointed ears, and horses' tails, horses' feet on early, and human on later, vases; and Pan is distinguished by his horns and goats' feet. Connected with Bacchus is Demeter, who is generally indicated by her holding spikes of corn, the ploughshare, the rod, as Thesmophoria, or a sceptre, while Hecate, who appears in the same scenes, grasps torches. The inferior deities, such as Aurora, Nike, Eros, the Winds, the Gorgons, and Fear are winged. *Heracles* on the oldest vases is not distinguished

from other mortals ; but upon those of later, although still ancient, style, he appears, as described by Pisander, wearing a tunic, over which is wrapped his lion's skin, and armed with bow and arrows and club ; while in some scenes he is armed like a hoplite or heavy-armed soldier. The type of warriors on the earliest vases resembles the descriptions of them in Homer and the early poems. They wear Corinthian helmets, often crested ; *thoraces*, or breast-plates, under which is a tunic, and greaves. On their arms are either the Argolic or circular buckler, or else the peculiar Bœotian one—not limited to Greek heroes. These bucklers are ornamented with armorial bearings,[1] or devices exhibiting great diversity, and alluding to the wearer, like those described by the tragedians. Thus, that of Achilles has a scorpion, Hector's a tripod or a snake, to indicate that he was protected by Apollo : offensive weapons are double lances, javelins, swords and falchions, bows and arrows, and slings. Clubs and stones are rarely used.

Rather of the nature of a defence than an ornament is the vandyked leather object, the *laiseion*, suspended to the bottom of the shields of the Trojans and their allies, the Amazons, to ward off missiles from the legs. This is also ornamented with devices. Some shields have their *omphalos*, or boss, sculptured to represent a head of Pan, and others have serpents issuing from them in very salient relief. On the later vases a crested helmet with cheek-plates, called the "Carian helmet," often appears instead of that just described, and much of the defensive armour is omitted.

[1] Gerhard, Rapp. Volc., p. 45.

The *Giants*, the *Amazons*, and the threefold Geryon also appear as armed warriors, and although on the earlier vases the archers are clad in Phrygian costume, with pointed caps, tunics with long sleeves and trousers, *anaxyrides*, on the later ones only Asiatic personages, such as the Amazons, Pelops, Priam, the Phrygians, Medea, the great king, and other orientals are distinguished by a costume more distinctly oriental.[1] In the same manner the Amazons have the pelta, or lunated shield, and the Scythians, Egyptians, and others are clad in a costume intended to represent their national one. The civil costume varies according to the period and the action intended to be represented. At the earliest time, and in rapid actions, the personages are clad in short and close-fitting tunics, reaching only to the knees, but older personages, whether gods, or kings, or even their principal officers, and the *paidotribæ*, or tutors and instructors in the Gymnasium, are draped in a long talaric tunic, called the *chiton poderes* or *orthostadios*, a garment which is also seen upon females. Over this is thrown a kind of shawl, which floats from shoulder to shoulder, and which in females droops to the earth; as a female garment it must be the *peplos;* when worn by men perhaps it is the *ampechonion.* On later vases the drapery of females becomes more transparent but still retains the same form. On many vases however both of the old hieratic and more recent styles, the figures of men have only the ampechonion, especially in orgiastic scenes of the *komos*, and sometimes of the camps. In hunting scenes the heroes wear the *chlamys.* Great

[1] Gerhard, Rapp. Volc.. p. 56, 57.

difference of costume is visible upon the later vases of Campania[1] and Apulia, and especially the richer ones of Ruvo or the Rubastini, in which the drapery is of a more embroidered and Asiatic character. It is no longer the plain or simply flowered vestments of the early style, but ornamented with many colours, rich chequers, diapers and mæandered borders; and sometimes, like the tunic of Jason, as described in Apollonius Rhodius, ornamented with a series of embroidered figures round the hem. In athletic scenes the ephebi or athletes are naked, and so are the warriors in those of the camp. Children, and boys at all periods, have the age of youthful innocence distinguished by the absence of clothes. Females are always draped in tunics at the earlier periods of the art; on the later vases they first appear undraped, except in some rare examples on the older vases of scenes in the bath, or in the symposium, where they exercise the juggler's craft. Their head-gear,[2] consisting, on the earlier vases, of a simple *tainia* or fillet, a wreath or mitra, is exchanged on the later ones for a tiara, the pointed *cidaris*, the radiated *stephane*, the *sphendone*, and *opisthosphendone;* and on the later Apulian and Lucanian vases sandals, necklaces, elegant earrings, and the *ophis* or serpent-bracelet are first seen. A long chapter might be written upon the difference visible in the chairs, seats, couches, and other furniture; —on the objects held in persons' hands—in the old hieratic style, consisting of a flower, or the edge of their tunic, a wreath or branch, which is exchanged on the later vases for the *tainia* or fillet—the *pyxis* or toilet box—the spindle —the mirror—and the *calathus*, or work-basket.

[1] Gerhard, Rapp. Volc., p. 61.

[2] Gerhard, Rapp. Volc., p. 44.

TYPE.

In the earliest vase-paintings deities are not only indistinguishable from one another, but even from kings and other mortal personages; nor can the use of white to indicate the finer colour of females be considered otherwise than as a generic distinction. This defect was probably inevitable, owing to the rapid mode of drawing, and because clothing and attitude were the only means employed to denote exalted personages, whether mortal or immortal. Thus all the divinities, both male and female, are clad, and, except Hermes, with the long talaric tunic, the *chiton poderes*, often richly embroidered with flowers, stars, or chequered work. Over this is often thrown another shawl, the same in both male and female deities, which is probably the peplon. This tunic did not, on the earlier vases, admit of the form being seen through it. Some of the deities, such as Hermes, as already observed, wear the usual short tunic and the chlamys. The appearance of naked females is limited to the scenes of the bath, and of some rare representations of jugglers or *thaumatopœi* and *hetairai*.

The expression of the figures varies considerably according to the age of the vases, but never exhibits the diversity which the sculpture of the corresponding period shows. All the faces of the same vase are alike, and no physiognomical distinction can be drawn between gods and heroes, or even between male and female figures.[1] On the earlier vases the noses are long, with a tendency to

[1] Gerhard, Rapp. Volc., p. 43.

turn up, the chins pointed, the jaws round and deep, the eyes large, the limbs angular and sinewy, the buttocks curved and rigid. Long prolix beards appear at all times on some figures, to mark the virile or senile age. At the earliest period the distinctions between youth and old age are not well observed, but on the vases with red figures they begin to be marked; but no moral distinctions are attempted, the expression of a Jove, a Vulcan, a Bacchus, a Mercury, or even an Apollo being identical. A part of the treatment regards the small adjuncts seen in the field of the vases, which generally have reference to the scenes represented. In the oldest style the field is generally semé with flowers,[1] but in those of a more advanced style these are never introduced. Thus a forest is represented by a tree, a palace or temple by columns and a pediment. As the style advanced still more, in vases with the red figures accessories gradually appear, and they are most frequent in vases found in Apulia and Lucania. Still the grounds are left comparatively clear, as the object of the artist was to isolate his figure. In scenes of the palæstra, the gymnasium, and of the bath, strigils and lecythi,[2] and the *halteres*[3] or leaping dumb-bells are seen hung up, or Hermæ are introduced.[4] The camp is indicated by the armour, such as shields, helmets and greaves;[5] or by a sword suspended by its belt.[6] In symposia vases, baskets, and boots[7] are seen about; in musical scenes the flute-bag[8] or the lyres[9] appear. Interior apart-

[1] Gerhard, Rapp. Volc., p. 55-57.
[2] V. D. C., xxxiii.; D. M., ii. xxviii. iii. xiv. li.; V. G., ii. lxxxiv. 2 b.
[3] V. G., xlviii.; M. A. U. M., xxxvi.
[4] V. G., xlviii.
[5] D. M., ii. xxx. xxxvii. lxxiv.
[6] B. M., 848.
[7] V. G., ii. lxxvii. 2 a, lxxxi. 1 a.
[8] D. M., ii. lxiii.; M.G., ii. lxxxi. 1 b.
[9] V. G., ii. lxxxi.

ments are indicated by a window,[1] a door,[2] or a column; and sashes,[3] calathi,[4] spindles,[5] balls,[6] letters,[7] mirrors,[8] and wreaths,[9] vases,[10] or crowns,[11] are in the back-ground. In a scene of the amours of Dionysus and Ariadne a bird-cage is introduced.[12] A flying bird indicates the open air;[13] a dolphin denotes the surface of the sea,[14] a sepia or a shell its depths.[15] As the arts declined the accessories became such prominent parts of the picture that they are scarcely any longer subordinate. Whole temples,[16] lavers, *loutra*, and furnished apartments are introduced, as in modern art, in which the mind and eye have to exert a microscopic power in order to interpret successively the different parts and the meaning of the subject, which in the older art was told simply and unequivocally by the symbols.

[1] V. G., xxx., xlv.; T., v. (i.) 71.
[2] V. G., xliii., D. M., ii. xix.
[3] V. D. C., xx.; D. M., ii. lxxi. lxxiv.
[4] T., i., 11.
[5] T., iv., 1.
[6] D. M., ii. lxiii.
[7] T., iii. 34-53., iv. 59.
[8] D. M., iii. xli.; M. A. U. M., xxxvii.
[9] T., iii. 53. v. (i.) 12.
[10] P. I., H., iv. 38.
[11] V. D. C., xxvii.
[12] T., v. (i.) 3.
[13] D. M., iii. xxxviii.
[14] D. M., ii. lxxx.; V. D. C. V.
[15] D. M., ii. xxix.; T., iii. 2.
[16] D. M., ii. xlix.

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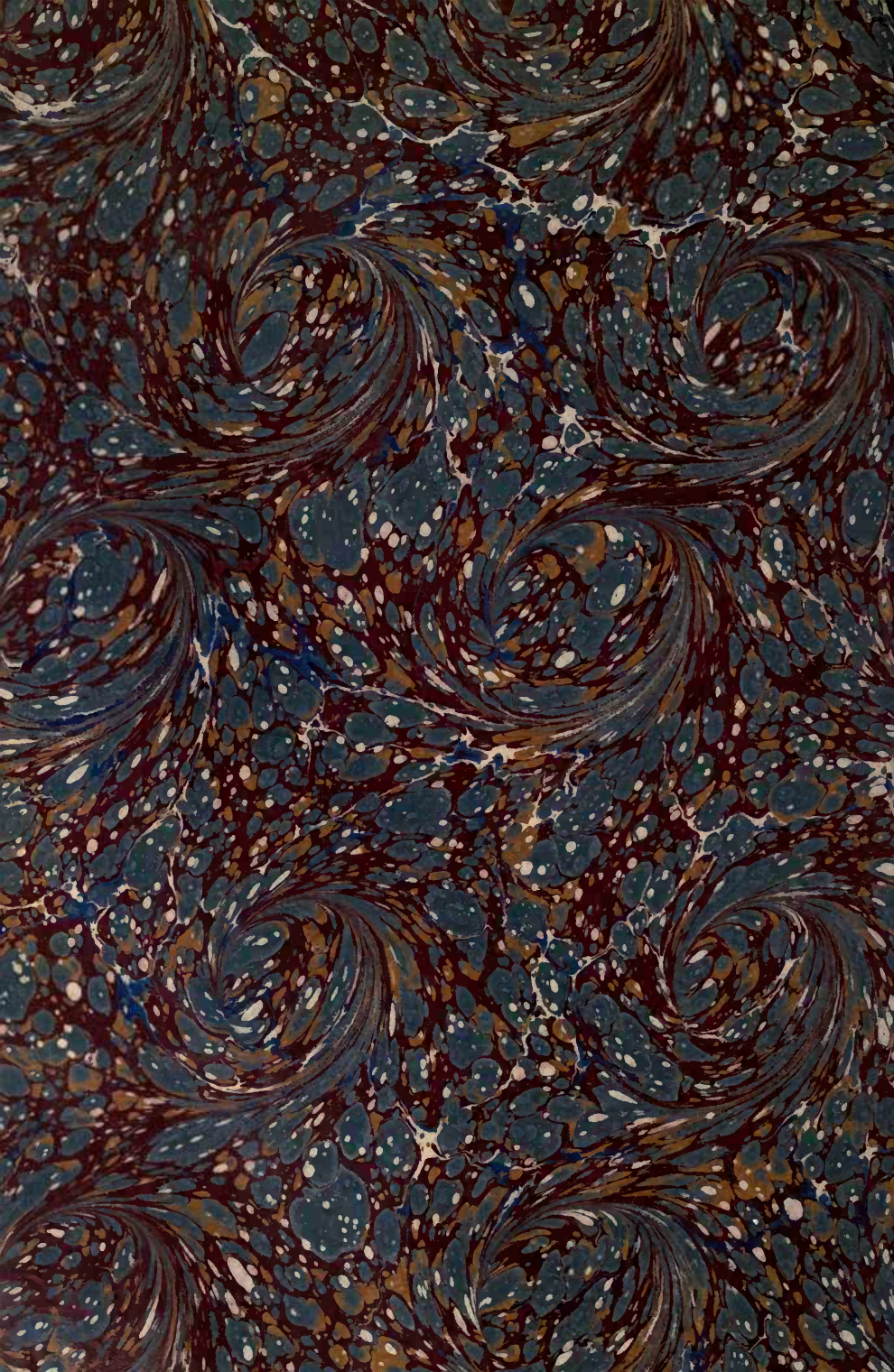

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